

REFLECTING THE MAGIC

OF HOLLYWOOD

Silver Screen

SEPTEMBER

10¢

MARLENE
DIETRICH

The
ELEVEN
GENTLEMEN of
HOLLYWOOD

The
Unknown
Ruth
Chatterton



TANGEE

the world's most famous Lipstick

YOUR search for the elusive lipstick of just the right shade is over! For TANGEE blends with every type perfectly. It is a lipstick of infinite shades, depending upon your own complexion. Apply TANGEE and see its marvelous change of color!

TANGEE is entirely unlike any other lipstick. It contains no pigment. Magically it takes on color after you apply it to your lips . . . and blends with your own natural, individual coloring whether you are dark or fair or Titian-haired.

TANGEE leaves no greasy smear of glaring, flashy color. It is non-drying, non-greasy, and permanent! And because of its unique solidified cream base it actually soothes, softens and protects!

+++++
SEND 20¢ FOR TANGEE BEAUTY SET
 (Six items in miniature and "The Art of Make-Up")

THE GEORGE W. LUFT CO., Dept. SS9,★ 417 Fifth Avenue, N. Y.

Name.....

Address.....

New! Tangee Theatrical, a special dark shade of Tangee Lipstick for professional and evening use.

TANGEE LIPSTICK, \$1. The same marvelous color principle in Rouge Compact, 75c . . . Crème Rouge, \$1. TANGEE FACE POWDER, soft and clinging, blended to match your natural skin tones, \$1. TANGEE NIGHT CREAM, for both cleansing and nourishing, \$1. TANGEE DAY CREAM, to protect the skin and as a powder base, \$1. TANGEE COSMETIC, a new "mascara," does not smart the eyes, used also for tinting the hair, \$1.



safe
soft
cool
protection—



MODESS

perfect summer comfort at a special summer price

If you use Modess, you know how safe and soft it is—how cool and clean it feels. If you haven't tried it, now's your chance. Our summer offer—featured as Modess Vacation Special—is a grand buy. You get a Travel Package of six Modess Compact and two boxes of Modess Regular for 79c. The standard price of these 3 boxes is \$1.15.

The two types of Modess featured in the Vacation Special are a perfect combination for summer comfort. Modess Regular is standard thickness. The Compact is Modess Regular, gently compressed. It is designed to supplement the Regular at times when less thickness is desired.

The Travel Package certainly has its uses. You won't begrudge the

space it takes in a travel bag. As a reserve package for guest use it will add to your reputation as a perfect hostess. You'll find it a great convenience many times during the summer.

You can really wear Modess without worrying about it in any way. The cool, evenly absorbent filler—besides being safe and comfortable—fits so smoothly that Modess won't spoil the line of any frock.

If you're a thrifty soul you'll buy several of these useful combinations, and save them for future use.

Johnson & Johnson
NEW BRUNSWICK, N. J., U. S. A.
*World's largest makers of surgical dressings,
bandages, Red Cross absorbent cotton, etc.*

VACATION SPECIAL

You save on every purchase
during July and August

2 BOXES OF MODESS . . . 90¢
12 Regular in each

1 TRAVEL PACKAGE . . . 25¢
6 Modess Compact

Total Value \$1.15

ALL THREE FOR . . . **79¢**



REFLECTING THE MAGIC of HOLLYWOOD

VOLUME
ONE
NUMBER
ELEVEN

Silver Screen

SEPTEMBER
NINETEEN
THIRTY ONE

ELIOT KEEN

Editor

ELIZABETH WILSON
Assistant EditorJIMMY STARR
Western RepresentativeALBERT P. SCHLAFKE
Art Editor

Special Features

	PAGE
ELEVEN GENTLEMEN OF HOLLYWOOD	16
<i>You'll Be Surprised At Who They Are</i>	
BY DONOVAN PEDELTY	
LOVELORN	18
<i>Pola Negri's Been Through It Again</i>	
BY MARY SHARON	
BETTER THAN JACKIE	19
<i>Robert Coogan Approves of Himself</i>	
BY JACK GRANT	
WHAT THE STARS DO WITH THEIR EVENINGS	20
<i>They Have A Swell Time</i>	
BY MARQUIS BUSBY	
CLARA BOW—PAST, PRESENT AND FUTURE	22
<i>She Locks The Door On Her Hollywood Home</i>	
STREAMLINE LADIES	23
<i>Stars For Speed</i>	
BY HARRY D. WILSON	
A NINE-TO-FIVE SIREN	26
<i>Some Things You Never Knew About Natalie Moorhead</i>	
BY WICK EVANS	
THE UNKNOWN CHATTERTON	35
<i>Presenting A Much Greater Chatterton</i>	
BY DANA RUSH	
HE'S GOT HIS OWN NUMBER	38
<i>Dick Barthelmess Gives The Lowdown on Himself</i>	
BY SYLVIA CONRAD	
THE STARS WHO USED TO BE	39
<i>Continuing The Tragic Stories Of The Stars You Used To Love</i>	
BY HARRIET PARSONS	
IT'S THE BUNK	46
<i>This Explodes Some Hollywood Myths</i>	
BY DORA ALBERT	
THE HOMES THAT MOVIE-"JACK" BUILT	48
<i>Some Peeps Into Hollywood Homes</i>	
\$1,500.00 IN PRIZES	50
<i>The Final Stills In Our Contest</i>	
ANN HARDING ISN'T CONTENTED	59
<i>She Only Thinks She Is</i>	
BY MARY SHARON	

Special Departments

	PAGE
Looking Beauty in the Eyes By MARY LEE	6
Love and Hisses	10
Ask Me Another By SALLY FORTH	12
Talkies in Tabloid	13
A Movie Fan's Crossword Puzzle By ALMA TALLEY	14
<i>Last Month's Answer Is on page 71</i>	
Movietown Topics	15
Silver Screen's Reviewing Stand	42

Art

The Year's Brightest Discovery, Marian Marsh	27
The Cattleman Actor, Stuart Erwin	28
Full of Spice, Ginger Rogers....	29
Warners' Bond, Lillian.....	30
Papa Pomares' Pride, Anita Page	31
Hollywood's Man of Mystery, Ronald Colman	32
A Graduate Of The Follies, Noel Francis	33
Ruthie To Her Friends, Chatterton	34
Going Sexy, Joan Crawford ...	51
The Undefeated, Dolores Del Rio	54
Calming Down, George Bancroft	55
One of the Loveliest Young Girls In Hollywood, Loretta	56
Another Lovely Newcomer, Marian Marsh	57
A Misunderstood Star, Even By Herself, Ann Harding	58

COVER PORTRAIT
OF MARLENE DIETRICH
BY JOHN ROLSTON CLARKE

SILVER SCREEN. Published monthly by Screenland Magazine, Inc., at 45 West 45th Street, New York, N. Y. Alfred A. Cohen, Chairman of the Board, H. C. Olpe, Sec. Chicago Office: 919 North Michigan Avenue, Chicago. Yearly subscriptions \$1.00 in the United States, its dependencies, Cuba and Mexico; \$1.25 in Canada; foreign \$1.50. Entered as second class matter, September 23, 1930, at the Post Office, New York, N. Y., under the Act of March 3, 1879. Additional entry at Chicago, Illinois. Copyright 1931.



They laughed right out loud...when I offered to play

—but a moment later a hush fell over the entire crowd

"LET'S all give my country cousin a great big hand!" cried Helen, dragging me out to the center of the room.

Everyone at the party started to clap. "What's he going to do?" someone called out. "Are we going to be entertained with an exhibition of fancy hog-calling?"

"No—cousin Ned claims that he can play the piano," replied Helen, "but I'm sure he's fibbing. I happen to know that there isn't a piano teacher within miles of his home town."

"Just the same I'd like to see if you big-townners can dance as well as you can wisecrack," I retorted not taking any offense.

"For goodness sakes, please don't play 'Turkey In The Straw' . . . you know this is no barn dance," one of the boys pleaded.

I Let Them Have Their Fun

So they thought I was a "hick"—that folks from the country couldn't learn to play music just as well as people in the city. They thought, too, that they were giving me a great kidding. If they only knew how I had been toying with them right along.

I started to pull out the piano bench and someone started to "moo". "S-h-h-h!—let him have his little joke," said my cousin Helen.

But they kept up the razzing. "Hey there—that's a piano bench not a milk-stool."

"No fooling—and this is a piano, not a writing desk. Honestly, it plays—listen!" And without any preliminaries, I broke into a medley of popular songs. There wasn't a sound in the room. I only wish I could have seen their faces for I knew that I had given them quite a surprise.

"Keep it up—that's great, Ned," shouted the chap who had been doing most of the riding.

"Yes, please don't stop," begged Helen, "we want to dance."

No second invitation was needed. I played every number that they placed before me and if they had had their say I would have been playing until morning. But finally I had to beg for an intermission. Then they started to pump me with questions.

"Put one over on us, didn't you, Ned?" said Helen. "You're certainly the last person at this party I thought could play. How about being a good sport and letting us in on the secret?"

No Secret

"Have you ever heard of the U. S. School of Music?" I asked.

A few of my friends nodded. "That's a correspondence school, isn't it?" they exclaimed.

"Exactly," I replied. "They have a surprisingly easy method through which you can learn to play any instrument by mail in just a few months without a teacher."

"It doesn't seem possible," someone said.

"That's what I thought, too. But the Free Demonstration lesson which they mailed me on request so opened my eyes that I sent for the complete course.

"It was simply wonderful—no laborious scales—no heartless exercises. My fear of notes disappeared at the very beginning. As the lessons came they got easier and easier. Before I knew it I was playing all the pieces I liked best."

Pick Your Instrument

Piano	Violin
Organ	Clarinet
Ukulele	Flute
Cornet	Saxophone
Trombone	Harp
Piccolo	Mandolin
Guitar	Cello
Hawaiian Steel Guitar	
Sight Singing	
Piano Accordion	
Italian and German Accordion	
Voice and Speech Culture	
Harmony and Composition	
Drums and Traps	
Automatic Finger Control	
Banjo (Plectrum, 5-String or Tenor)	
Juniors' Piano Course	

Then I told them how I had always longed to sit down at the piano and play some old sweet song—or perhaps a beautiful classic, a bit from an opera or the latest syncopation—how when I heard others playing I envied them so that it almost spoiled the pleasure of the music for me—how I was jealous because they could entertain their friends and family.

"Music was always one of those never-to-come-true dreams until the U. S. School came to my rescue. Believe me, no more heavy looking-on for me, even if I do come from the country."

* * *

This is not the story of just one isolated case. Over 600,000 people have learned to play by this simple method. You can, too. Even if you don't know one note from another you'll grasp it in no time. First it *tells* you how to do a thing—then it *shows* you how in pictures—then you do it yourself and *hear* it.

You teach yourself—right at home—without any uninteresting finger exercises, tedious scales or other humdrum methods.

Free Booklet and Demonstration Lesson

To prove how practical this course is, the U. S. School of Music has arranged a demonstration lesson and explanatory booklet which you may have Free. They show how anyone can learn to play his favorite instrument by note in less than half the time and at a fraction of the cost of old slow methods. The booklet will also tell you all about the amazing new *Automatic Finger Control*!

Don't delay—act at once—fill in and mail the coupon below today—no obligation whatever. (Instrument supplied if desired, cash or credit.) U. S. School of Music, 1199 Brunswick Bldg., New York City.

U. S. SCHOOL OF MUSIC
1199 Brunswick Building, New York City

Please send me your free book, "Music Lessons in Your Own Home," with introduction by Dr. Frank Crane, Free Demonstration Lesson and particulars of your easy payment plan. I am interested in the following course:

Have You

Instrument?

Name

Address

City State



Looking Beauty in the Eye

B y M A R Y L E E

IF I HAD only two aids to beauty—two make-up aids, rather, that I could choose from out the whole world, I'd choose lipstick and eyeshadow. And if I could have only one I'd concentrate on the eyeshadow. For the beauty of the eyes is less dependent upon shape or color for beauty than upon expression. And just a dash of make-up can help your expression to be any little thing your heart desires it to be!

That old, old line about eyes being the windows of the soul is still just as true as it ever was. The eyes record your thoughts, your emotions and many other things that perhaps you do not realize they reveal. If you are tired or ill or discouraged or sleepy, your eyes will give you away just as plainly as they will if you have been weeping. While all of us admit that they show emotions, not many of us are aware that they show the state of our health. Nor is that all. There are times when our eyes look dull and tired when we really don't feel that way at all and when we don't know that we are going around looking as though we'd lost our last dollar.

Now there's beauty in your eyes, chérie, as the old song has it, and if you are a wise little chérie, you'll find out how to emphasize it. If you neglect your eyes and let them stay dull, or unnecessarily strain them, or merely let powder flake along your lashes and dim them, you are being careless with one of your finest possessions—and why should you be that?

I'll now begin my usual act of telling you that you must, for beautiful eyes, as well as beautiful faces and figures, keep yourself in the finest trim. The eyes in particular need eight hours of sleep just as many consecutive nights as possible, and if you can catch an occasional nap at noon or before dinner at night, that's just so much beauty dividend.

Avoiding eyestrain isn't always easy, if you're a business girl whose desk is in a crowded corner under artificial light. The only thing to do in such cases is to take better care of the eyes than ever. Train yourself to look up from time to time during the day. Look as far away as possible, to change the focus of the eyes, out of the window or up at the ceiling. Going home at night, don't read on the car. Rest your eyes again by looking at distant objects. Or just

sit quietly with your eyes closed, if you have the courage. Either way, let them rest. If you have a tendency toward little puffs under your eyes, see a physician. It means you aren't in the best of health.

These things you must just do automatically. Now for the little refinements.

Do you keep your eyes, and the skin about them perfectly clean? Lots of girls get discouraged from washing around their eyes. They're afraid they'll get soap into them. That is disagreeable, I'll admit, but it isn't nearly as unpleasant as darkened, neglected skin about the eyes. The sight of last night's mascara in a line under the lashes can ruin an otherwise perfectly groomed appearance.

To wash the eyes themselves, after a train journey or a jaunt in an open car, a few drops of very, very lightly salted water is excellent. Use a good nourishing cream to cleanse the eye-sockets and the eyelids and never, under any conditions, allow mascara to remain on the eyelashes over night.

The eyebrows, of course, must be cared for. No well groomed girl lets her brows scraggle about. To brush them once or twice a day takes only an instant but works marvels with your appearance. And for myself, I'm very much in favor of plucking the brows. But you've got to use good sense about that. Too heavy brows overbalance the face. Too thin brows, where they have been plucked to a single, almost invisible line, give you a silly look. Have them plucked in a line that follows

their natural curve and neither too thick or too thin.

If you can afford it, it is best to have a professional beauty operator do this for you. It is awfully hard to see your own brows when you are working on them and one hair pulled incorrectly can spoil the whole line. If, however, you prefer to do them yourself, apply witch hazel over the brows first. Let it soak in thoroughly, then pluck the hairs [Continued on page 77]

WHAT'S YOUR WORRY?

Hair? Skin? Eyes? The best colors to wear? Make-up? Mary Lee knows all the answers and she will be glad to send them to you if you will write her. Send her a stamped, addressed envelope for personal replies. Address Miss Mary Lee, in care of SILVER SCREEN, 45 West 45th Street, New York

Sold!

*"Love would have been
such an honest reason..
But you sold yourself."*

WARNER
BROS.
presents:

Constance Bennett
in BOUGHT

A beautiful girl who takes but never gives!...loved but not loving!
... engaged but not married!... bought but not paid for!...
JACKDAWS STRUT from which this great production comes has
created more talk than any other novel of modern life... And
Constance Bennett more gorgeously gowned—more emotionally
satisfying—more dramatically supreme—makes it the finest
picture play of her career... Directed by ARCHIE MAYO.

"Vitaphone" is the registered trademark of The Vitaphone Corporation

A WARNER BROS. & VITAPHONE PICTURE

for SEPTEMBER 1931

YOU HAVE A DATE . . .



...and what a date! A date with Janet Gaynor and Charles Farrell and the golden world of sweetheart time...a date with Will Rogers and the laughter that sweeps you free of worries like a clean, strong wind. You have a date with a dazzling company of great stars, with the glamorous magic of great stories that will carry you out of a workaday world to a land of enchantment.

You have a date with Fox pictures, a date for night after night of thrills and tears, love and laughter—the biggest date on your calendar for some of the most marvelous hours of your life.



ONLY Fox with its matchless array of stars, directors and writers — only the incredible creative and technical resources of Movietone City — could fill so many hours with such superb delights. To make sure you don't miss a single one of these great Fox pictures, ask your favorite theatre when they will be shown — and the date is on!

Your favorite theatre will soon be showing

Merely Mary Ann, with Janet Gaynor and Charles Farrell... a supreme romance of young love — the best picture this famous team has ever made.

Wicked, with Elissa Landi and Victor McLaglen... a terrific drama of a woman born to the underworld and longing for better things.

Skyline, with Hardie Albright, Thomas Meighan and Maureen O'Sullivan... the way of a man of the four hundred with a maid of the four million.

She Wanted a Millionaire, with Joan Bennett, Spencer Tracy and James Kirkwood... lavish drama of a bathing beauty who got what she wanted...?

Young as You Feel, with Will Rogers going places and doing things with Fifi Dorsay.

Bad Girl...Vina Delmar's sensational novel pulsates with life itself as Sally Eilers enacts the title role with the newest screen find...James Dunn.

Over the Hill, with Mae Marsh and James Kirkwood... epic of tears and laughter and the heart's deepest passions.

Sob Sister, with Linda Watkins and James Dunn.

Riders of the Purple Sage. Zane Grey's great story with George O'Brien and Virginia Cherrill.

The Yellow Ticket, with Elissa Landi, Charles Farrell and Lionel Barrymore.

The Brat, with Sally O'Neill and Frank Albertson.



LOVE AND HISSES!!



THIS is a real fan department—Love on one side and Hisses on the other. Write what you think about pictures you've seen and players you've heard—and don't pull your punches. Three prizes each month for letters not longer than 200 words. \$15 First Prize; \$10 Second and \$5 Third.

FIRST PRIZE

San Francisco, Cal.

I WOULD like to voice a protest against the quick-starring system. The system is this:

A player of a small featured or character rôle plays that rôle particularly well. The critics immediately announce that such and such a player has "stolen" the picture from the star, and heap adjectives on this player. The producers, seeing the adjectives and enthusiasm, star the player. As soon as the player is starred, the critics start in to pan him, and pick out some other featured player to heap their adjectives on.

The player who had been thus starred starts to slip, and often vanishes completely from the screen. Whereas, had the producers allowed him to keep on in the character parts for which he was fitted, he might have had a longer career.

I see that Paramount is thinking of starring Stuart Erwin. This seems to be one of those cases. "Stu" is fine in the supporting parts he plays. A star? Perhaps, but for how long?

I hope producers think twice in the future before they star players who are not quite ready to wear the starry mantle.

M. K. Clement

SECOND PRIZE

Mt. Vernon, Wash.

I NEVER appreciated the movies until I moved to a small Western town. While there I forgot that there even were such things as baths in a porcelain tub, or frocks that came from any place but Willat's Style Shop. My time was spent in seeing that the cows didn't consume too much alfalfa, that Dale had eight sandwiches in his lunch-box, and that the children didn't play with the town's "skim-milk." Twice a week the picture-show was opened. I didn't know how precious those pictures were until the theatre-owner closed the show. But when the theatre was reopened—talkies at popular prices—how I cheered!

I was able to hear good music; I was given ideas on rearranging my bungalow and on improving my appearance. Subtle but important little things of life were suggested by the talkies. Ruth Chatterton's golden voice reminded me that I was permitting my own voice to park in a rut. The pictures made me forget that for past eons I had been milking cows, feeding chickens, and worrying about hard water. And when, a few months ago,

we came to the city, we didn't appear very seedy—thanks to the talkies.

Mary Frances Doner

THIRD PRIZE

Colorado Springs, Colo.

Some Abject Pleas:

To Paramount—Give us more—and then more—of Paul Lukas; do not insult our intelligence (yes, we DO have some) by advertising any future pictures of Tallulah Bankhead's with such hysterical raving unless it happens to be better than her first one.

To Fox—Let Warner Baxter have the title rôle of "St. Elmo" (yes, there was such a book, and Oh, how the girls sobbed over it and how they would flock to see the picture); use Marjorie White more often; give our Eddie Lowe a fine picture (just to surprise us—and incidentally to surprise poor Eddie).

To Metro-Goldwyn-Mayer—Wake up to the fact that Hedda Hopper can take care of a large part; use force if necessary in order to put a little fat onto the framework of Joan Crawford; give Lewis Stone a woman in a picture now and then (he is still vurra, vurra romantic to some of us older girls).

To Universal—Scout around for some new material (both in actors and stories); don't do thataway to Charles Murray, George Sidney and Slim Summerville (what did they do to you?); tell Graham McNamee to get some new jokes.

Dorothy M. Springer

CIMARRON

Little Rock, Ark.

I AM a grandmother and teacher of a Sunday School class. With age comes reason and sober judgment. To one who has run the gamut of human experience, the truth to life of the movies is beyond question.

Richard Dix and Irene Dunne in "Cimarron" portray the average man and woman of all time. Richard, strong, courageous, with an overwhelming desire to pioneer, to break the way, to trace unknown routes, represents the average man. His love of family was great, but not as great as his love of untested experiences.

Irene's very expressions betrayed her thoughts. Her love for her husband was paramount to all other emotions. She could succeed without him, but to the world and in her own heart, he still held first place. She

understood that the great desire to be in untried paths was in his blood. Every true woman experiences the same feeling toward her men-folk.

So, to me, "Cimarron" is one of the best pictures ever shown, because it gives us a great message—the unshakeable love of a great woman, old as Eden but ever new.

Vivian Williams Utley

RICHARD ARLEN

Auburn, N. Y.

IF DISTANCE didn't intervene, I'd say to Edward Churchill, "Shake." His article about Dick Arlen was so very true. I was interested in Mr. Arlen's screen work even before "Wings," and have been a One Star Fan ever since.

I have been lucky in having had many of my fan letters published and have hoped that perhaps my "boost" was helping my favorite a bit. The greatest moment was when Mr. Arlen acknowledged a letter of mine and thanked me for my loyalty. Since then I have heard from both Mr. and Mrs. Arlen from time to time, and we feel like old friends.

Therefore, it is with more than a fan's regret I have seen Dick kept in Westerns, and read in the newspapers how he was unable to accept this or that good part. One of my "groans" was answered with "What does it matter as long as he turns in a ne plus ultra performance?" I felt like retorting, "What does a ne plus ultra performance matter if there is no one to witness it?"

But I'm glad to find someone coming out and begging with me to GIVE DICK ARLEN A BREAK!

Elizabeth G. Winter

ANOTHER VIEWPOINT

Santa Monica, Cal.

IN THE July issue of SILVER SCREEN Edward Churchill sends out an S. O. S. to the goddess of Luck for Richard Arlen, "a regular, unadulterated fellow who hasn't been getting the breaks."

No breaks for Dick Arlen? Well, there's a reason. A good one. He *can't act*. He just hasn't got it.

There is nothing in his eyes. Nor his face. He does not *feel*.

Hasn't he walked down the road of life far enough? Or in walking hasn't he stopped by the wayside to grasp enough of the joys and sorrows to bring out at least a spark of the divine fire which smolders in every artist?

Mollie Emerson

Adventure in an oasis of missing men and women



You have *always* loved Samuel Goldwyn's pictures

• You have *always* looked forward to seeing

RONALD COLMAN

• You will never forget . . .

"RAFFLES"

"BULLDOG DRUMMOND"

and now—during a time when theatre goers are selecting their pictures as they have never done before

Samuel Goldwyn presents

RONALD COLMAN

A new, adventurous . . . different picture to thrill you who have demanded more than the *ordinary* . . . the unusual.

• Samuel Goldwyn has once again created superb entertainment . . . swash-buckling excitement, with Ronald Colman . . . gentleman adventurer in the oasis of "THE UNHOLY GARDEN" on the edge of the Sahara.

• There you will meet "The Unholy Family" . . . a dozen *unforgettable* souls, gathered together in this refuge . . . beyond the reach of the law . . . to plot new murder, robbery and rapine.



with **FAY WRAY** and
ESTELLE TAYLOR

"The UNHOLY GARDEN"

A United Artists Picture Story by Ben Hecht and Charles MacArthur

A GEORGE FITZMAURICE PRODUCTION

ASK ME ANOTHER

By

ASK SALLY FORTH

THE chatterer of Hollywood, Sally Forth, will be glad to answer your questions about movies or stars or both. The fewer your questions and the shorter the answers required, the quicker she can answer you. But she's scolded if she answers questions about religion and she can't give home addresses or advise anyone how to break into the movies. Write Sally at SILVER SCREEN, 45 West 45th Street, New York City, giving your full name and address. For personal replies enclose a stamped addressed envelope.

JOAN FORD: So you think I give the best answers of all! Thanks for the compliment. I was so flattered that I rushed right off and wrote you a letter. But it came back marked "Unclaimed" so I'm answering you here instead.

Nancy Carroll was born in New York City on Sixty-eighth Street and Tenth Avenue on November 19, 1905. You can read all about it in Nancy Carroll's own life story which began in the June issue of SILVER SCREEN and concluded in the August issue.

Nancy reads her fan mail pretty carefully, but I wouldn't say that she answers most of it. She just hasn't the time. She answers a few letters, however, that appeal to her very much.

Charles Rogers occasionally goes out with Mary Brian, but not with serious intentions on either side.

Janet Gaynor's next picture will be "Merely Mary Ann," in which she and Charles Farrell will be teamed together again. By the way, have you seen "Daddy Long Legs"? Janet's simply grand in that.

VICTOR PEDERSON: Sue Carol was released lately by Radio Pictures, and has been signed up by Universal Studios for "Graft" opposite Regis Toomey.

She was born in Chicago on October 30, 1908, educated at Kemper Hall, Kenosha, Wisconsin, and the National Park Seminary, Washington, D. C. She married Nick Stuart on July 28, 1929.

IRENE: Mary Brian goes out quite a bit with Jack Oakie, and they're even been rumored engaged.

Anita Page occasionally goes out with Carl Laemmle, Jr.

Ben Lyon is vacationing in Hawaii, but your letter will be forwarded if you write to him in care of Warner Bros. Studios, 5842 Sunset Boulevard, Hollywood.

Bob Montgomery has a cute little daughter named Martha Bryan.

The studio for which he works sends out pictures of Bob Montgomery. Write to Metro-Goldwyn-Mayer, Culver City, Cal., enclosing a quarter to cover cost of mailing and handling.

I'm sorry, but I don't send out any pictures of myself. I'm not a movie star, you know, just an answer lady trying to get along.

BLONDIE OF MINNESOTA: Buddy Rogers is not married.

He celebrates his twenty-seventh birthday on August 13.

He was born in Olathe, Kansas.

His latest picture is "The Lawyer's Secret."

YOUR FRIEND: It was impossible to answer you in the August issue. Your letter came in June, and by that time my page for August had already gone to the printer's. You see, magazines have to be made up a long time in advance.

Bebe Daniels is thirty years old.

She's just as pretty off screen as on. Most actresses are. Occasionally the camera intensifies the beauty of a star, but even more often it cannot even dimly capture it. One instance of this is the case of Claudette Colbert, who is pretty enough on the screen but simply stunning when you see her in person.

VERONICA AND JEAN: Well, once in a while an actor uses his real name on the screen, too. That's true of Warner Baxter.

Warner Baxter is thirty-nine years old and is married to Winifred Bryson.

MOLLY: Robert Montgomery entered pictures in January, 1929.

His wife is Elizabeth Allen, and as she is a non-professional, I can't give you any personal information about her.

DIAN H.: Buddy Rogers isn't married or engaged.

He has brown eyes and black hair.

I don't see how you can believe anyone silly enough to say that Buddy is a rough-neck. He's a fine clean-cut boy, and a good actor, too, when he's given half a chance. You mightn't think so from such pictures as "Heads Up," but didn't he prove it in "The Lawyer's Secret"?

Nils Asther has signed a contract with Metro-Goldwyn-Mayer and will soon appear once more in pictures.

Ann Harding has blue eyes and blonde hair.

She is married to Harry Bannister, and has one daughter, Jane.

ELIZABETH: Edmund Cobb played the part of Bill Williams in "The Indians Are Coming."

He also appeared in "Beyond the Rio Grande," which was released last year.

R.D. P.: Well, SILVER SCREEN does carry a lot of news about the juvenile players, so I don't see why you fret over the space we give to the glamorous Garbo.

We had a story about Mitzi Green in our May issue and one about Jackie Cooper in our July issue.

We also published a full page picture of Leon Janney last month.

Mitzi Green is ten years old; Jackie Coogan is sixteen; Leon Janney fourteen.

Mitzi Green, Jackie Coogan and Junior Durkin will all appear in "Huckleberry Finn." Junior Durkin will have the title rôle.

Leon Janney will play Penrod in "Penrod and Sam."

JUNE STADTLER:

Nancy Carroll's sister, Terry, had only a bit in "Stolen Heaven," so it was impossible to distinguish her from the other extras; but you'll be able to see her in "Personal Maid," playing opposite Nancy Carroll in the same rôle she has in real life, as her sister.

KATHRYN: The title "Girls Together" has been changed to "This Modern Age." Don't blame me if by the time the picture's released they've found still another title for it. The leading players are Neil Hamilton, Marjorie Rambeau and Monroe Owsley, Joan Crawford, of course, is the star.



No walking home on a dark night from an auto ride for Karen Morley. When this distinguished young newcomer goes out at night, she has a flashlight attached to her bag, so that she can count her change and take a taxi! Cute?

TALKIES in TABLOID

(Reviewlets of pictures previously reviewed at length that tell you in a second which are the best films to see—or to stay away from. Use these as your guide to entertainment.)



ALWAYS GOODBYE

Good
(Fox)
Elissa Landi and Lewis Stone make you overlook the flaws in a story about a young woman who is suspected of trying to rob the man she really loves. Miss Landi gives an even better account of herself than in "Body and Soul," but once again the story doesn't measure up to her talents.

BROAD MINDED

Fair
(First Nat.)
Too much talk and too little action. Joe E. Brown plays the guardian of a young man whose father sends him out of town to get him away from women. Many of the gags fall flat, and the picture's only mildly humorous.

CITY STREETS

Good
(Paramount)
Gary Cooper in a picture which combines romantic love interest with an exciting gangster plot. He gets into a racket to get his girl out of jail, and then it looks as if both of them will be "put on the spot." Sylvia Sidney and Gary are splendid.

CONNECTICUT YANKEE, A

Great
(Fox)
A riot from start to finish, with Will Rogers great as the Yankee who finds himself a prisoner in King Arthur's kingdom. The picture has been brought up to date, and it's snappy and smart. You'll like William Farnum as King Arthur.

DADDY LONG LEGS

Great
(Fox)
Bring the whole family to see this. Janet Gaynor has a wistful, haunting appeal as the orphan who falls in love with Daddy Long Legs, her benefactor. The picture has pathos; it has humor; it has everything. Warner Baxter makes an interesting leading man, but it's Janet's picture.

DAYBREAK

Good
(M-G-M)
The romance of a philanthropic lieutenant who learns about heartbreak after leaving the girl who loves him and with whom he has had an affair. You'll like Ramon Novarro and Helen Chandler as the lovers.

DUDE RANCH

Good
(Paramount)
Jack Oakie kids the great Wild West. He tries to drum up business on a dude ranch by posing as a wicked killer, and puts it over till some real bad men show up. Oakie's good and Mitzi Green helps out plenty.

EVERYTHING'S ROSIE

Fair
(RKO)
Robert Woolsey without Bert Wheeler. Woolsey as a medicine man who raises an orphan girl, only to lose her when love comes along, gives a mildly interesting performance, but nothing to throw your hat in the air about. Anita Louise is the girl.

FLOOD, THE

Poor
(Columbia)
Monte Blue and Eleanor Boardman struggle against a breaking levee and a dull story. Perhaps something went wrong with the direction. Anyway, don't say we didn't warn you.

FREE SOUL, A

Great
(M-G-M)
A triumph for Norma Shearer and Lionel Barrymore, who plays a drunken attorney who teaches his daughter to believe in the freedom of love. The scenes between Norma Shearer and Clark Gable as a gangster with whom she becomes involved are tremendous, and there is a gripping courtroom climax in which the honors go to Lionel Barrymore.

GOLD DUST GERTIE

Poor
(Warners)
Feeble dialogue, slapstick, Winnie Lightner, Olsen and Johnson. The result is a pretty weak comedy about a gold digger who tries to vamp a bathing suit manufacturer in order to get him to sell suits that don't hide a maiden's ankles.

HIGH STAKES

Fair
(RKO)
Lowell Sherman turns in a fine performance in a picture that's just fair. He plays a young man who saves his older brother from the crooked schemes of a baby vamp he married. Mae Murray is rather good as the vamp.

INDISCREET

Good
(United Artists)
Rib-tickling entertainment. Not as dramatic as "The Trespasser," but a grand mixture of farce, slapstick, musical comedy and drama about a woman who almost loses her own fiancé while trying to save her sister from the man who ruined her past. Gloria Swanson is good, though a bit kittenish at times, and Ben Lyon's grand.

JUST A GIGOLO

Fair
(M-G-M)
The humor is rather forced in this picture about a lad who poses as a gigolo in order to test the purity and virtue of the woman his uncle has picked out as his future wife. William Haines seems self-conscious as the man, and Irene Purcell doesn't help matters much, either.

KICK IN

Good
(Paramount)
Clara Bow goes dramatic but Regis Toomey gets all the breaks. He plays an ex-convict who tries to go straight, and Clara's his loyal wife. Opinion will be divided on this, but given a better break and a more modern story, it looks as if Clara will crash through in her next drama. Regis Toomey steals this one.

LADIES' MAN

Fair
(Paramount)
William Powell in an unsympathetic rôle which even he cannot make appealing. He's a gigolo who accepts money from a married woman and also makes love to her daughter, until his Big Moment, Kay Francis, comes along. Kay, with a new coiffure, isn't as smart in appearance as usual.

LADY WHO DARED, THE

Fair
(First Nat.)
This isn't Billie Dove's comeback picture. Maybe that'll be good, but this isn't. It's an involved story about a smuggler who falls in love with the wife of a diplomat, and makes a great sacrifice for her. Billie Dove hasn't much to do but look pretty.

[Continued on page 64]

A MOVIE-FAN'S CROSSWORD PUZZLE

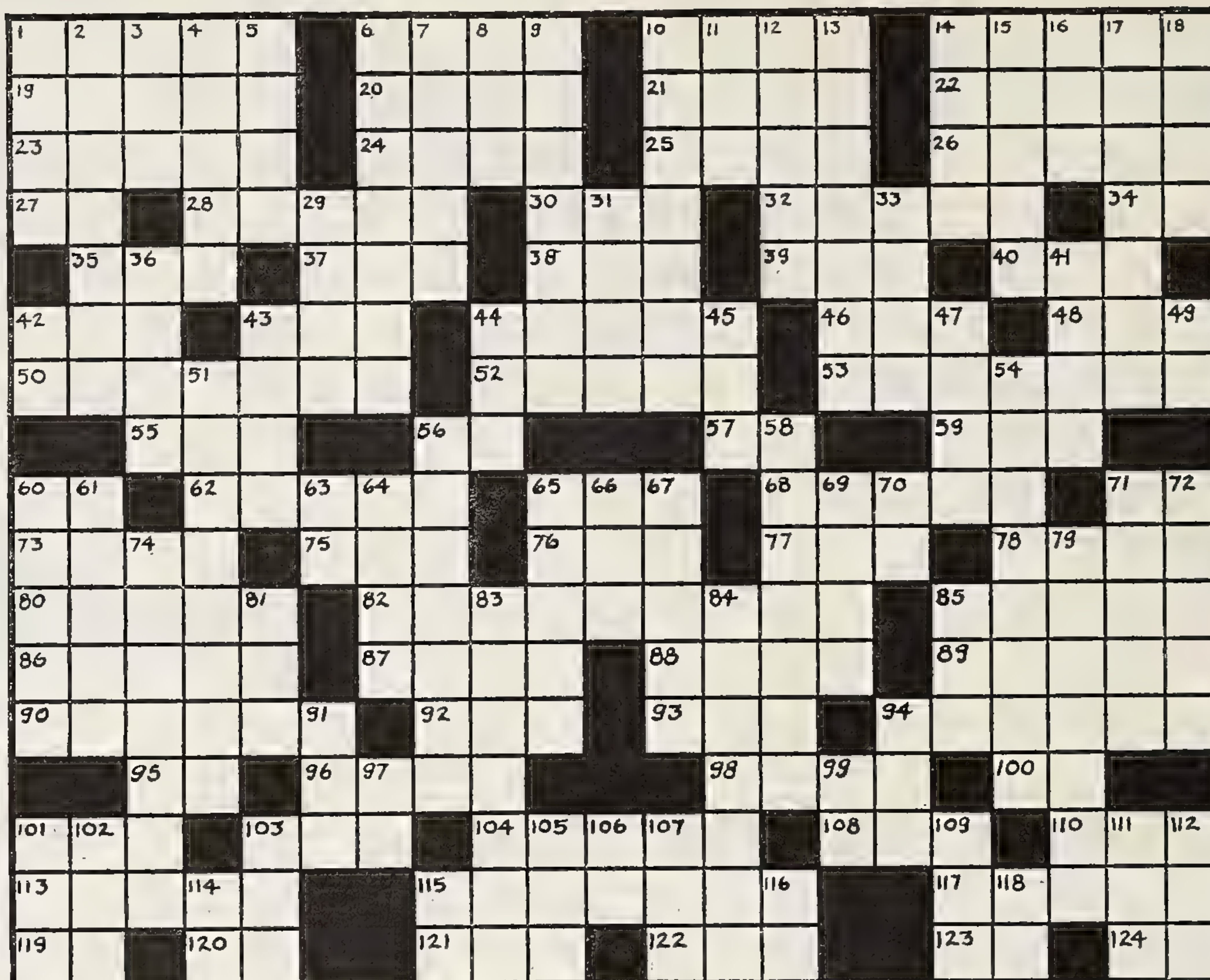
By Alma Talley



26 Across



50 Across



113 Across



43 Down

ACROSS

- 1 Her real name is Evelyn Lederer
- 6 Her real name is Pomares
- 10 The men who man a ship
- 14 Perspiration
- 19 Apart
- 20 At a distance
- 21 Her real name is Augusta Appel
- 22 Mountain lakes
- 23 A spot
- 24 A temperamental star often gets in one of these
- 25 Something you see in jungle films
- 26 A perfect Page
- 27 Toward
- 28 To speak
- 30 Mr. Tellegen
- 32 To intone
- 34 Conjunction
- 35 Edge
- 37 A number
- 38 The final close-up
- 39 A metal
- 40 This always shines in California
- 42 One—in Dietrich's native tongue
- 43 Conjunction
- 44 Small handbags
- 46 Insect's egg
- 48 Spanish version of river
- 50 Loretta Young's boy friend in "Kismet"
- 52 Short literary composition
- 53 Barrymore's pal in "A Free Soul"
- 55 What you do at a sad picture
- 56 "Mammy's" boy
- 57 Perform
- 59 A watering place
- 60 Bachelor of Science
- 62 Garbo's favorite hat
- 65 A fish
- 68 To embrace
- 71 Article
- 73 To irritate
- 75 A rodent
- 76 Be under obligations to
- 77 One of the Moore brothers
- 78 Sea weed
- 80 Made a mistake
- 82 Compiler of figures
- 85 What comes on top of milk
- 86 Fragrance
- 87 Window ledge
- 88 Part of ear
- 89 To lift
- 90 Machine to generate electricity
- 92 What you do at a dull movie
- 93 Part of a foot
- 94 Did wrong
- 95 Within
- 96 What villain uses often
- 98 This is used to catch animals
- 100 Note of the scale
- 101 To possess
- 103 Stern of ship
- 104 To color slightly
- 108 To color less slightly than 104
- 110 Born (French)
- 113 Hero in "Kick In"
- 115 Even stars' autos must take these when roads are being fixed
- 117 A blond male star from Iowa
- 119 Man's nickname
- 120 All right
- 121 French unit of area (plural)
- 122 Manuscripts (abbreviation)
- 123 Street (abbreviation)
- 124 That old sun god again

DOWN

- 1 List of characters in a film
- 2 Paramount's Long Island home
- 3 A narrow inlet
- 4 Widespread dislike
- 5 Catholic stars observe this
- 6 Every film star once had these
- 7 Conscious of
- 8 Something you laugh at in comedies
- 9 An actor's shoes are laced through these
- 10 Heroine of "Big Boy" and "Sweet Kitty Bellairs"
- 11 To tear
- 12 To choose
- 13 A star hires someone to do this
- 14 Oliver Hardy's pal
- 15 Wishes
- 16 Silkworm
- 17 Spanish actor once famous in silents
- 18 Emperor
- 29 A trip
- 31 Burden
- 33 Indigo dye
- 36 Hotels
- 41 Constellation—The Bear
- 42 Printer's measure
- 43 Mrs. Ben Lyon
- 44 The fish that slips into every cross word puzzle
- 45 Charlie Chaplin's brother
- 47 Famous Pickford role
- 49 Upon
- 51 A peer
- 54 Evident
- 56 Gains
- 58 Gaynor was born in this month
- 60 Stars on a diet can't eat this
- 61 Regretful
- 63 You travel on this (abbreviation)
- 64 What a star does to his dinner
- 65 Might be able to
- 66 A hooting bird
- 67 Distributed, as playing cards
- 69 A set of traditions
- 70 Part of to be
- 71 Genus of plants
- 72 Each film you see has been this
- 74 This follows 13 down
- 79 Sloping
- 81 Barrier
- 83 Ink on a contract is dried with this
- 84 Rudy Vallée and other saxophone players
- 85 Greek letter
- 91 Away
- 94 Dietrich's rôle in "Dishonored"
- 97 That famous Elinor Glyn pronoun
- 99 What attracts you to a movie
- 101 Native mineral
- 102 Hero and heroine do this at end of a movie
- 103 To inquire
- 105 Possessive pronoun
- 106 What Garbo says to interviews
- 107 What Frank Morgan chews while working
- 109 Printer's measures
- 111 Ever, as a poet says it
- 112 Note in Guido's scale
- 114 Peacock butterfly
- 115 What baby says in a talkie
- 116 What stars go to Europe on (abbreviation)
- 118 Near

(The answer to last month's puzzle is on page 71. The answer to this month's puzzle will appear next month.)

Silver Screen's

Movietown Topics



THE WISE ones are nodding their heads and saying, "I told you it couldn't last," referring, of course, to the great romance between Lupe Velez and Gary Cooper.

Lupe had been away from Hollywood only two days when Gary surprised her with a telegram informing her that he was going to Italy, Morocco and way points. They may go through a few more quarrels and reconciliations, their friends say but the affair is quietly dying out. Strength is added to the report by the announcement that Lupe will join a New York show while Gary may be paged as usual at the Hollywood Paramount Studio after his return.

And thus endeth one of the hottest love affairs ever enjoyed in the film colony.

SAM GOLDWYN strolled onto the set where the Eddie Cantor picture is being made and found Eddie and several members of the cast playing ball.

"Well," Sam stormed, "this is pretty nice, isn't it? While the \$22,000 a day overhead goes on, you boys play ball."

"Shshshsh!" shushed Eddie, "you know it isn't nice to talk about money." And continued his game.

A YOUNG chap accosted Stuart Erwin on the street, told him a hard luck tale and asked for money to buy a meal. Stuart listened and then said:

"Here is ten dollars. Buy yourself a good meal and then take the first train home. Now, do as I tell you. Get out of Hollywood."

Two days later he met the boy on the street.

"I thought I told you to go home," Stuart said. "What are you doing here?"

"I took the ten dollars and went into business," the boy replied. "Look!" and pulling Stuart along, he led him over to the entrance to one of Hollywood's most popular restaurants and displayed a tiny gardenia stand where he does a big business each evening selling his flowers to the patrons of the café.

MAUREEN O'SULLIVAN'S friends complain that she ruins their address books by moving frequently. During her fifteen months' stay in Hollywood she moved eight times.

"The wall paper gets on my nerves," Maureen explained, "or sometimes I decide I am spending too much money and I move to a less expensive place. I never like the less expensive places, so I have to move again."

Well, that's one way to see Hollywood.

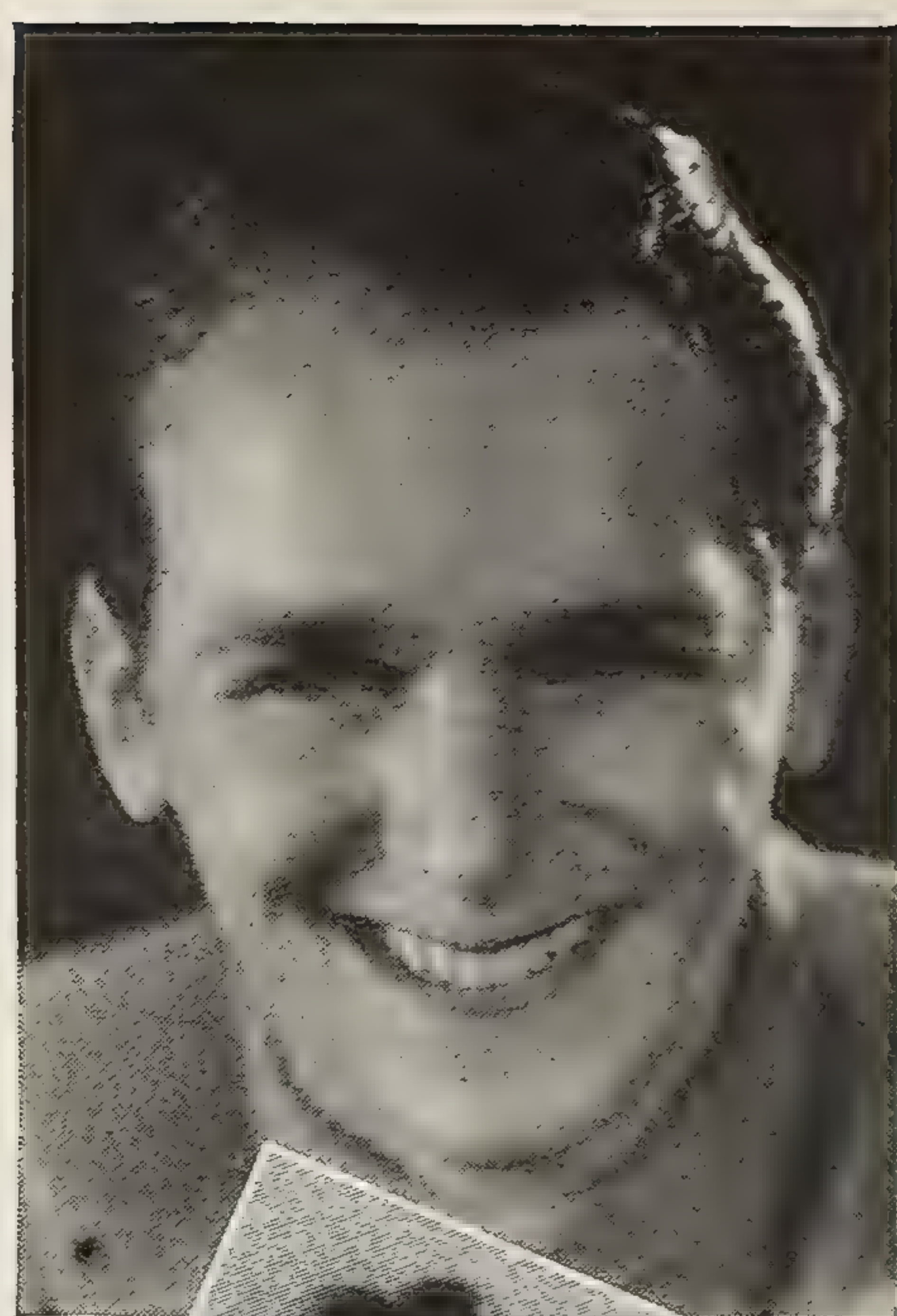
EVERY day at lunch time Genevieve Tobin's mother may be seen leaving the Assistance League Tea Room with her hands full of little pots and pans which she packs carefully into her car and takes away. Investigation disclosed that ever since Genevieve tasted the food there she has refused to eat her lunch any place else. When she is working at the studio, her mother gets her lunch at the tea room and takes it to her.

This tea room is the favorite haunt of the tourists, for there they may not only see their favorite stars but also be waited upon by them. The place is run by a group of prominent women; the actresses donate their services and every cent of profit goes to charity.

MMORRIE RYSKIND, writer, was brought to Hollywood by Samuel Goldwyn to write the story for Eddie Cantor's next picture. After working a week Ryskind announced that he had a story idea ready to submit and was told to go to Mr. Goldwyn's office at two o'clock and read it to him.

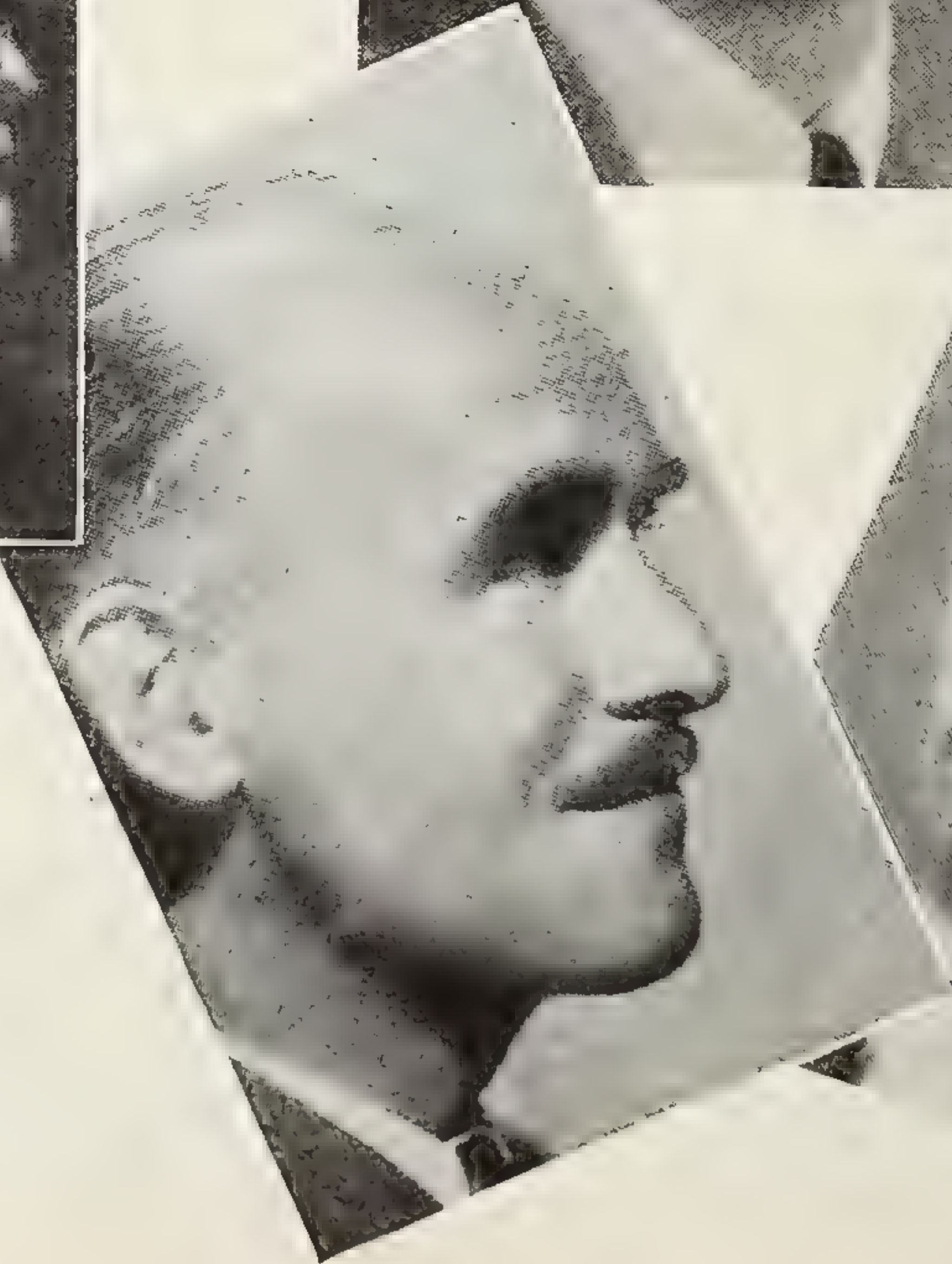
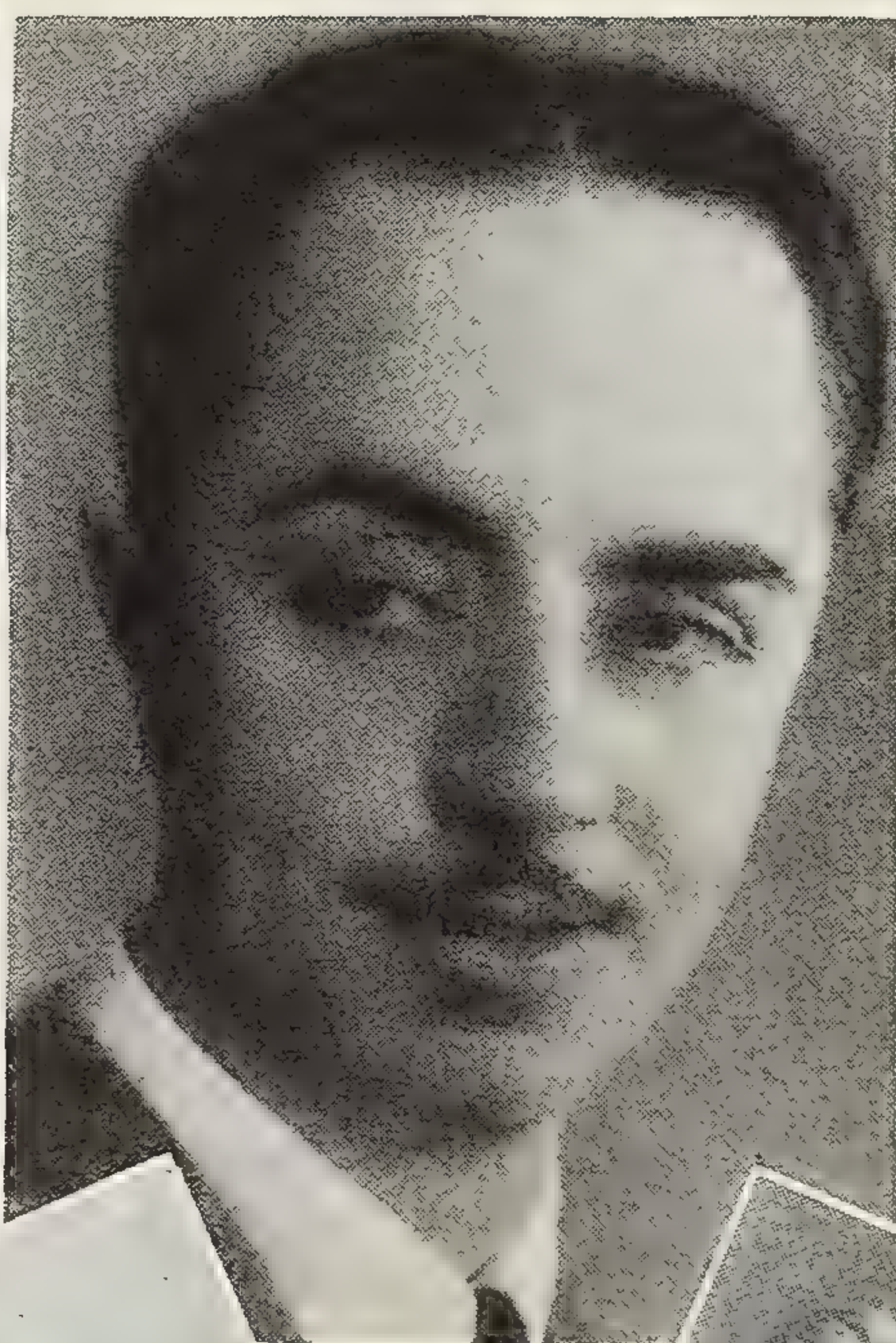
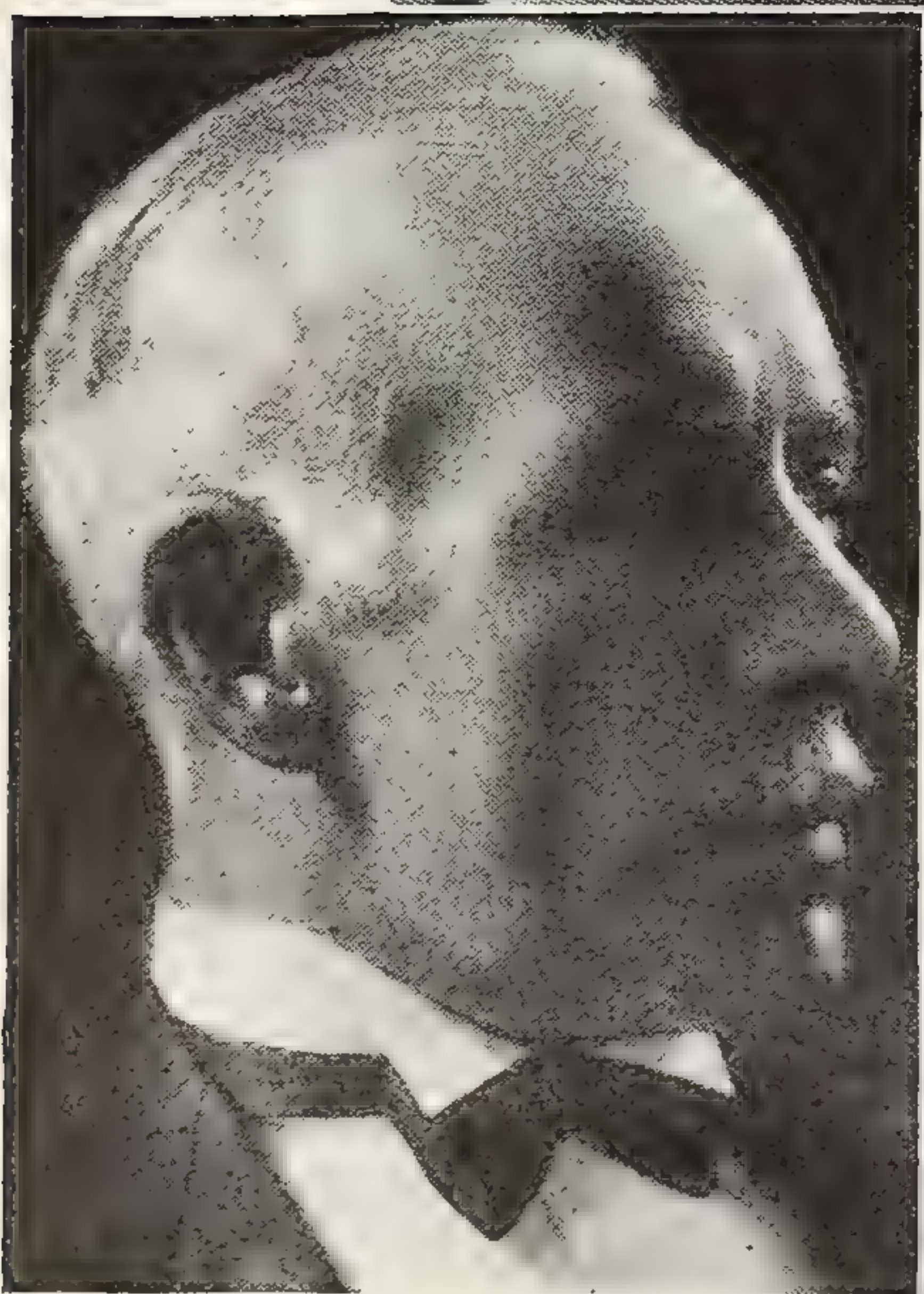
Ryskind entered Mr. Goldwyn's office as instructed, and there sat twenty-eight people, who had gathered at Mr. Goldwyn's suggestion to hear the story read. Unused to the ways of Hollywood producers, Ryskind was, to say the least, surprised. However, he quickly regained his composure and, in a most apologetic manner, said, "I am so sorry my wife couldn't come with me."

[More Movietown Topics on page 40]



GENTLEMEN ALL!

Ronny, nice to homely women . . . Young Doug's polished manners . . . But Oh, Oh, Menjou chews gum!



Bancroft, instinctively polite . . . Lewis Stone, never a social error . . . Jimmy Gleason, Nature's nobleman

Bill Powell, kissed a girl in public! Tom Moore, Clive Brook and John Gilbert, patterns for the young

The ELEVEN GENTLEMEN of HOLLYWOOD

Many stars are called, but few are
chosen for this select position. And
the few survivors are a fine lesson in
what marks the gentleman

By Donovan Pedelt y

THE amazing thing is not how many there are but who they are.

Let us tell the truth though motion pictures perish. There are only eleven gentlemen of Hollywood.

Who are they?

Clive Brook? He has all the reserve to qualify, but not the necessary technique of talking to a lady with a cigar in his mouth—which consists of removing the cigar.

William Powell? I have myself seen him kiss a star in a public restaurant without saying so much as "hello" to her husband at her side; Ralph Forbes, of course, is only a featured player.

Douglas Fairbanks might have slipped amongst the *élite* if he had met the Mountbattens without wanting to; poor Doug wanted to too long.

John Gilbert? We are credibly informed that on being shown his second talkie our John permitted himself the *bourgeois* luxury of tears.

Ivan Lebedeff, then? But one is not a gentleman merely (perhaps especially) because one has a suit for every day of the month and kisses hands.

What! Five of Hollywood's gallants and not one of



them eligible? A he-man, then. Perhaps Nature's gentleman is not, after all, a synonym for nothing. George Bancroft held up shooting of a scene in "Scandal Sheet" to set chairs for six homely feminine visitors from the Middle West. Not small-time sob sisters. Not poor relations of an assemblyman. Just six unornamental middle-aged fans from Iowa.

But unhappily Bancroft has been guilty of appearing collarless in a public place.

To explore still less promising depths, Cliff (Ukulele Ike) Edwards—on his own divorce court testimony—does not even aspire to be known as Mister, which is making a virtue of necessity.

Whatever claims to the nobler title might be advanced by Ernst Lubitsch, John Barrymore, Noah Beery, Al Jolson, Rex Lease, Hal Duncan, Jim Tully, Myron Selz-

nick and Grant Withers were nullified on fistic occasions which caused their names to be struck off the invitation lists of high-hat Hollywood hostesses. To be socially black-listed in the movie menagerie is equivalent to being called a nigger by a Kanaka.

Let us have done with this [Continued on page 66]



LOVELORN

By
Mary
Sharon

*Pola Negri Returns—
With Her Heart
Broken Once Again*

Pola Negri isn't weeping over the failure of her marriage to Prince M'Divani. It's Over Another Love



THE "new" Pola Negri, who has just returned to Hollywood, is no different from the "old!"

To know Pola is to pity her. There is something so infinitely tragic and appealing about her. And she has such high courage.

To a woman of her temperament, love must always stand supreme. Pola is always either falling in or out of love. And she is always getting hurt in the process.

Right now she has been through it again.

I remember vividly my first meeting with her. She was recovering from the shock occasioned by Valentino's death. She was working on a closed set making "Barbed Wire." Tension was in the air. Everyone was going around on tip-toe. La Belle Negri was suffering and everyone else was suffering with her.

Pola is like that. She can no more help sharing her griefs and sorrows than she can help breathing.

She drooped on the bench before her dressing table while she talked to me. Like a wilted poppy. The heavy folds of yellow taffeta that framed the long, beveled mirror made a glittering backdrop for her dusky loveliness. Her beauty was breathtaking. Glossy, black hair. Brooding eyes. Full, red lips. Tapering fingers curled like petals in her lap.

Like most persons of genius, Pola dramatizes herself. She is always the actress. Perhaps this is the secret of her courage. She bears up under blows that would

crush an ordinary person, because she views her tragic moments and her climaxes as glorious parts to be played. And how she plays them!

She talked to me in pitiful, little broken sentences about Valentino and how much he had meant in her life. I was so sorry for her. But it wasn't long before she married Prince Serge M'Divani and was being universally quoted that he was the one great love of her life.

And now they are divorced and Serge is married to Mary McCormick.

So I wondered what she would say about her wrecked marriage, when I called upon her at the beach home she has taken for her second invasion of Hollywood.

I heard her coming down the stairs. Quick, tripping little steps. The door opened and she came across the room, her hands outstretched in friendly greeting. A more beautiful, more vital Pola than the one I remembered. Black, bobbed hair drawn back from her face and held in place by a scarlet silk kerchief, knotted gypsy fashion over her forehead. The same brooding, wistful, gray eyes, fringed with heavy lashes. Small toes peeping out from little brown sandals. Nails gleaming rose, the same high shade as her fingertips and her brightly rouged lips.

I will never again think of feet as being ugly, now that I have seen Pola's. They are as distinctive and beautiful as her face or her figure. And nothing could be more luscious than Pola's figure in the form-revealing, brown hostess pajamas she was wearing when I interviewed her.

Practically every time I have seen Pola alone, she has been wearing something brown. When I mentioned it, she insisted that she loathes color. That she much prefers greens and golds.

Tate Sydka did a portrait of her in a warm green wrap and gown. It is a real masterpiece and hangs in her living room at her beach home. Pola is as proud as a peacock of it.

She drew all the curtains and adjusted the lights, showed me the proper way to stand to get the full effect of the eyes, the gown and the [Continued on page 79]

Better than Jackie



That's Young Robert
Coogan's Criticism Of
His Own Acting—
and Maybe He's Right

By Jack Grant

The Million Dollar
Brother of the Mil-
lion Dollar "Kid"
Started in "Skippy"
and is Headed for
the Stars

ROBERT COOGAN was taken to the projection room where he was to see himself for the first time on the screen. Robert is now five, eleven years the junior of his brother, Jackie Coogan. He made his motion picture debut in "Skippy" at exactly the same age that Jackie originally flashed into fame with Charlie Chaplin in "The Kid."

Robert sat silently by his father's side while the day's rushes were being run. He saw himself—heard his own words, so painstakingly learned, reproduced. Surely this was an experience which comes once in a lifetime.

The last scene was over and the lights flashed up in the studio projection room. Robert glanced at his father expecting the word of praise he felt he now so richly deserved. But his father said nothing.

Robert waited. The others were leaving the theatre. Finally he could contain himself no longer.

"Daddy," he said, "do you know what I think? I'm better'n Jackie."

Up to that moment Robert (no one calls him "Bobby") had heartily disliked the business of being an actor since the first day he entered the Paramount studio. Calling him an actor had always been an open invitation to fight.

Before a scene had been taken for "Skippy," young Robert marched over to the man who was to be his director and asked:

"Mr. Taurog, will you do me a favor?"

"What is it, Robert?"

"I want to go home."

"Don't you want to become an actor?" queried Taurog in amazement.

"No, sir. Anybody who does is crazy."

In vain they explained that Jackie Coogan, whom Robert adores with the adoration of the typical small brother, is an actor. All Robert would reply was, "He

can have it." Not very flattering to the Coogans.

Somehow or other during the first day of shooting they kept him from exercising his Garbo complex for going home. Then Robert saw himself on the screen and to his mind he was "better'n Jackie." It made things a little easier, though even to this day he continues to bristle at the hated epithet. This despite the fact that Robert is now under long-term contract to Paramount as a result of his success in his debut performance.

"Don't call me an actor," he says time and again. He emphasizes his words with a downward swing of the hand. "It makes me mad. Anybody who thinks he wants to be an actor doesn't know. It's a lot of bother. I want to play with the dog and what happens? The director says 'No.' So I have to wait 'til lunch. Why can't they take pictures at lunch time when I'm through playing?"

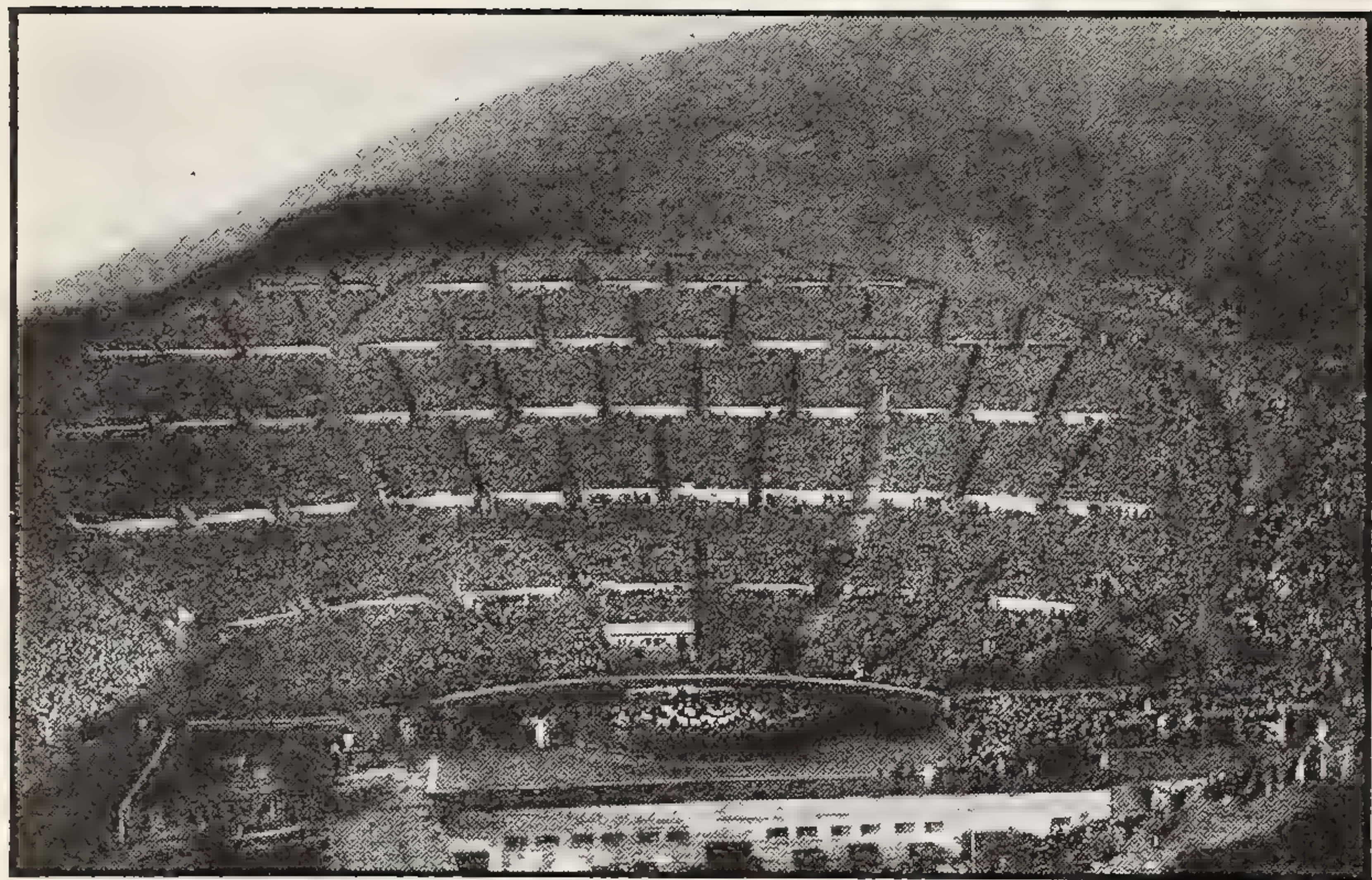
It was only by making a game of acting that Robert was guided at all by Norman Taurog, his director. He won the boy's esteem by being a delightful playmate, and by making it fun to play the rôle of Sooky, the pal of "Skippy."

While "make believe" is pretty real to a five-year-old, there were some things Robert did not want to do. For instance, when told he was to fight with Jackie Searl, he protested, "But I can't fight my pal."

However, the boys were finally persuaded to go through their paces. Toward the end of the take, Robert had the misfortune to step into a hole and fell toward a punch Jackie Searl couldn't pull in time. It landed squarely on his nose.

Not remembering the microphone, Robert turned to his father and observed, "Now you see what being an actor gets a fellow into."

Holding the injured, though not bleeding, member, he walked out of the scene. As he passed the director, he muttered, "Gosh, I wish I was [Continued on page 76]



The Hollywood Bowl,
where the highbrows go



There's a swell dance orchestra in the Supper Room
at the Biltmore, one of the more conservative places

What the STARS Do

OH, IT isn't such a one-horse town this Hollywood of ours. Every once in a while somebody starts the story that the stars sit around their homes until nine o'clock reading Thackeray, or maybe it's Elinor Glyn. Promptly, when it strikes nine, according to the prevailing tone of most of the stories about Hollywood, the darlings of the screen yawn prodigiously, wind the clock, put the cat out the front door, and climb the marble staircase to shut-eye land.

It's all hooey!

The stars have that old Saturday night itch to go places, ring doorbells and see people, just like you and me. It isn't confined just to Saturday night either. Not by a jug-full. And, moreover, while I hate to shatter any cherished illusions, as a rule they don't get home at nine o'clock.

Maybe I shouldn't tell this, but there are even three or four speakeasies not more than a thousand miles from Hollywood. There are two or three high class gambling joints, to say nothing of an elegant gambling barge, anchored five miles off the Southern California coast.

I'm not inferring that picture people go there. I have to live in this town, and I value my neck even if it isn't any use to anyone else.

There are lots of places to go in Hollywood where it is respectable and safe to be seen. Most of the stars have no definite Freudian complex about being ogled by the dear public. In fact the oglier the merrier.

Friday night is traditional "Fight Night" in the cinema town—not of the domestic type, however. Over at the Hollywood American Legion Stadium there is always a good weekly card of ring fisticuffs. Many of the stars like to see a good, bloody

Hollywood Is No Nine o'Clock Town

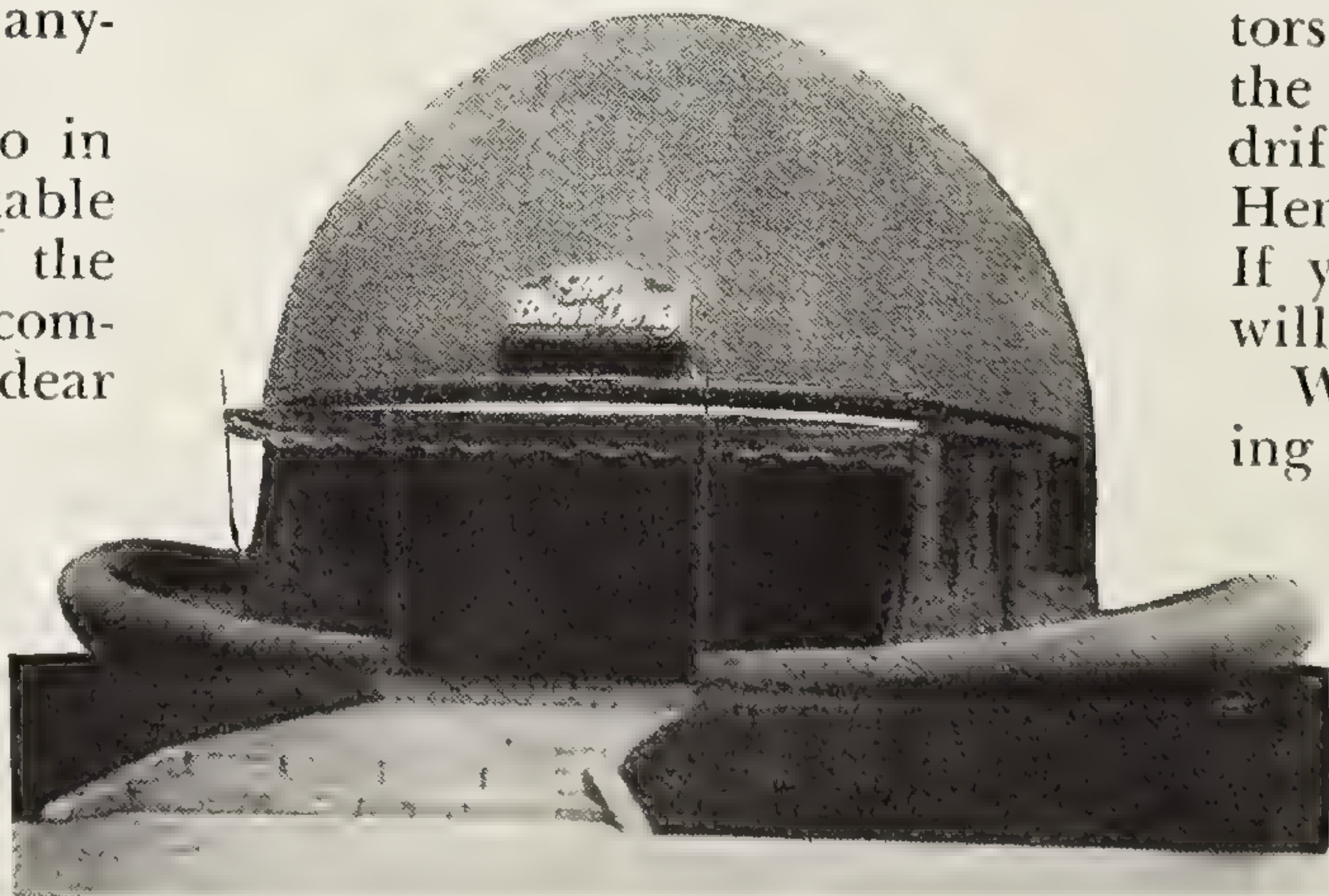
nose occasionally. Some of them even enjoy mixing in personally at little private brawls to which the public is not invited. Anyway, you read about such things in the Los Angeles morning papers from time to time.

The dignified Constance Bennett is a great fight fan, and she has a line of snappy ringside repartee not entirely in keeping with her dulcet, blasé screen conversation. Lupe Velez and Gary Cooper show up on Friday nights, too. Lupe sits right at the ringside and gets so excited that she is actually a menace to everyone sitting within a radius of forty feet. Usually she picks the best looking fighter for a favorite. She isn't very faithful, for she will change her favored gladiators a dozen times in six rounds. At the end she is always rooting for the winner. Wise Lupe!

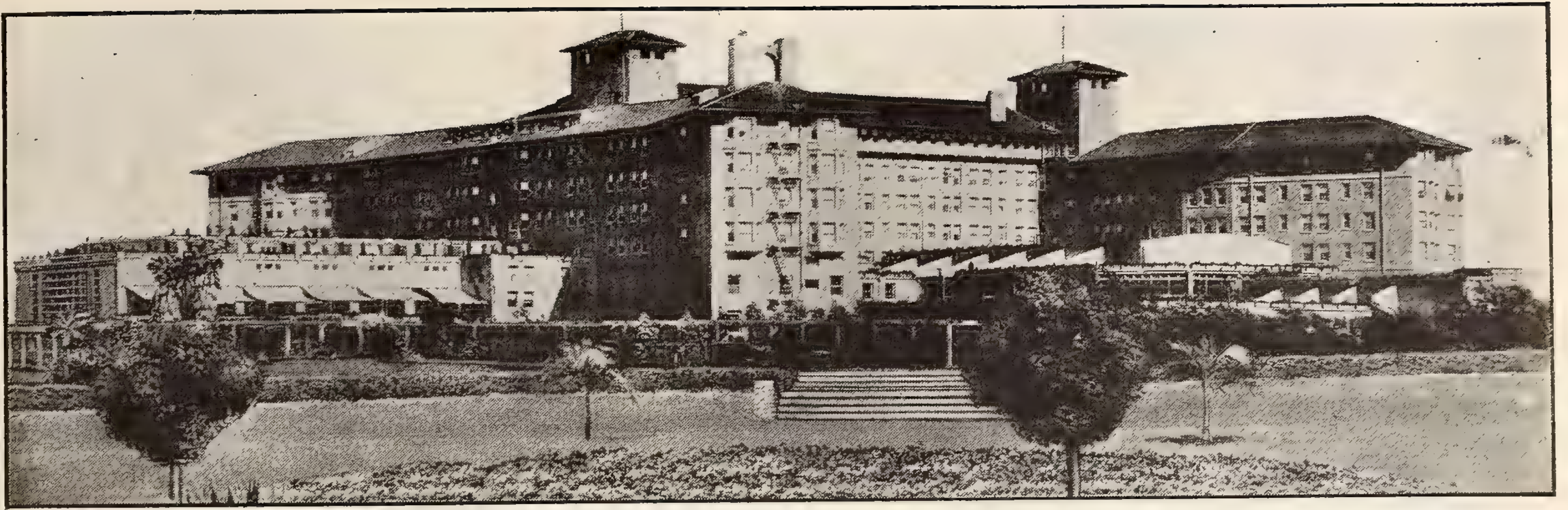
You often see Kay Francis, Kenneth MacKenna, Lilyan Tashman and Edmund Lowe, Jack Oakie, Lew Cody, and an assortment of directors and writers at the fights. After the battle is over, people invariably drift over to the Brown Derby or Henry's for a goodnight "snack." If you select Henry's eatorium you will very likely see Charlie Chaplin.

While some of the stars are straining their larynxes over at the stadium, three or four of the best dance orchestras in America are hard at work in the Cocanut Grove of the Ambassador, the Blossom Room at the Roosevelt, and the Supper Room at the Biltmore.

Mary Brian, June Collyer, Frances Dee, Buddy Rogers,



The Brown Derby as it used
to look in the good old days



If you can get into the Cocoanut Grove at the Ambassador on Tuesday nights, you're practically a star. "Bing" Crosby croons love tunes there

with *their* EVENINGS

By
Marquis Busby

Jack Oakie and Stuart Erwin dance quite a lot. You frequently see at these places, Constance Bennett and Joan Bennett, seldom together, as the sisters aren't exactly passionately devoted; Marilyn Miller, when she is in town; Betty Compson, with Hugh Trevor or Grant Withers, depending upon which swain is in favor, and, of course, the active younger set. They are Arthur and Florence Lake, Sue Carol and Nick Stuart, Marguerite Churchill, Dixie Lee, Billy Bakewell, etc. That crowd, by the way, also goes in for beach suppers. There is nothing so appetizing as a hot-dog smothered in sand.

"Bing" Crosby, the recording star crooning his love tunes at the Cocoanut Grove, is as popular in Los Angeles as is Rudy Vallée in New York. He draws a lot of picture customers to the Ambassador.

Quite frequently the orchestras herald an entering star by an appropriate tune. I've heard them play "Sweet Sue" for Sue Carroll; [Continued on page 70]



The Roosevelt, where sound started. All the song writers used to congregate here; but when theme songs went out, the song writers stopped coming in. But the Roosevelt manages to struggle along. (Left): The interior of the Roosevelt



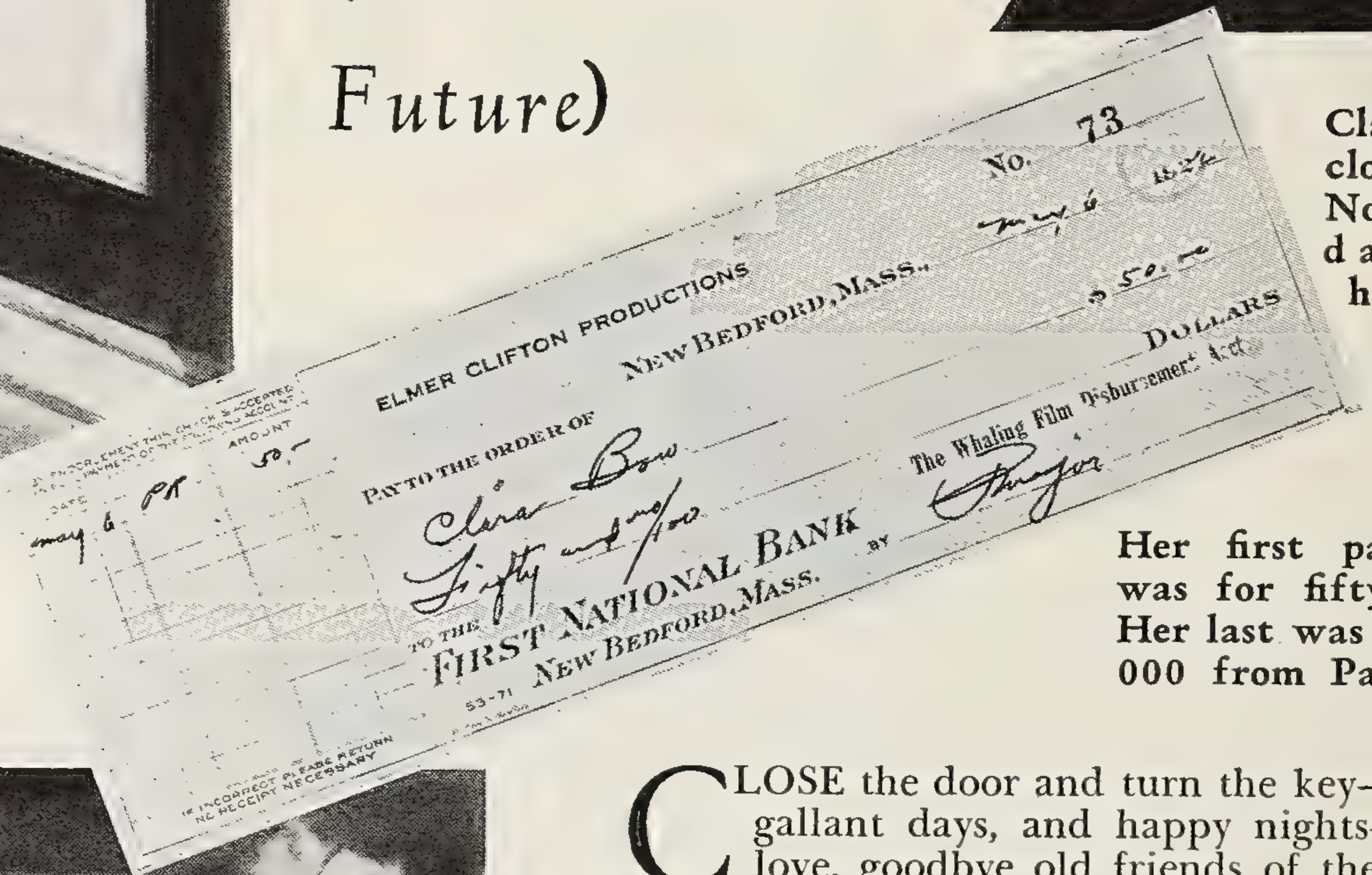
Clara Bow

Past
Present
(and
Future)



Clara's first close-up. Notice how dark her hair was!

Clara Bow, locking the door of her Hollywood home, going to Rex Bell's ranch to recover her health.



Her first pay check was for fifty dollars. Her last was for \$50,000 from Paramount.



Clara's first scene in professional movies. The film was "Down to the Sea in Ships" and Clara was a riot

CLOSE the door and turn the key—Goodbye gallant days, and happy nights—goodbye love, goodbye old friends of the gay, gay days!

The key turns in the lock with grating, shuddering suggestiveness. Soon the real estate agent will shout through the empty rooms—the retired plumber from Baltimore will move in—the personal aura of Clara Bow will fly from the nooks and crannies and in the night no sound will tell of the days when life was good.

Darn Clara anyway! That would have been a swell story, but she ups and laughs on me. Why couldn't she wilt and be licked, cave in and let me pity her.

But oh no—not Clara.

There's a smile, a fighting smile, on her face and in her heart there is more than just a determination or a hope, there is a habit and that's the greatest thing of all. Clara Bow has the habit of success. She is free, unsigned and open for suggestions. And is she getting them! Earl Carroll is trying to sign her for Vanities and MGM are quoted as bidding.

Finished? Bless your heart, Clara Bow is just fairly well started, just beginning. Now she is ready for this here now career business. She is known, I'll remark; she can act and she is free. Probably she is just waiting for the farewell tears to dry off before she decides whether to run for president or something.

STREAM- LINE LADIES

*At Best a Picture Girl's
Chances are Slender*

By **Harry D. Wilson**

THIS is the speed age. Motion picture stars, like motor boats, aeroplanes and racing cars, are built on greyhound lines.

They must dance, swim, run and jump—wear everything from a one-piece bathing suit to a coronation robe.

A few years ago screen beauties were more generous in build than today. Now, diet, exercise and masseurs play important parts in the demand for faster figures.

Among the beautiful stars who are outstanding in meeting the present requirements are Billie Dove, Lil-yan Tashman, Dolores Del Rio, Constance Bennett, Jean Harlow, Joan Crawford, Lily Damita, Carole Lombard and Norma Shearer.

Their combined weight tips the scales around 950 pounds—an average of 105 pounds per beauty.

A few like Constance Bennett, Jean Harlow and Lil-yan Tashman are nature's pets. They can face any full course dinner menu without an apprehensive quiver. Caviar, pâté de foies gras, bisque of lobster, roast gosling, alligator pear salad, chocolate mousse, petit fours—none of these enemies of the svelte line causes this trio to deny themselves in the slightest. Eat and grow thin seems to be their motto. But just let Billie Dove allow her taste to run riot along such lines and, oh dear, it would be too bad. Billie is naturally the voluptuous type once so dear to the hearts of connoisseurs of feminine beauty. Alas, those days have past. Billie must bow to the demands of the present and follow a simple diet.

"I have learned to deny myself everything but plain food," says this beautiful star. "I play tennis, live in the open air and exercise as much as I possibly can. The result is I am wonderfully well and can keep my weight down to a little over one hundred pounds. Fruit and a fresh vegetable diet has played an important part in my reducing efforts."

for SEPTEMBER 1931



The record breaking speed of Jean Harlow's rise to leading rôles is explained by the speedy lines of the body design



An obeisance to the Goddess of Grace. Arline Judge, less than the dust and getting lesser

This American Beauty has learned self-control in the race for that greyhound silhouette.

Joan Crawford is another girl who has had to mind her diet *p's* and *q's*.

Joan, a restless dynamic type, uses so much energy she needs plenty of food to keep her vibrant, self satisfied and healthy. She must choose well what she eats, for in no time she would gain the full quota of pounds normal to her height. Unfortunately, one cannot be normal in pictures. The camera is a great exaggerator.

"Starches, sweets and butter are taboo for me," laughs this alluring star.

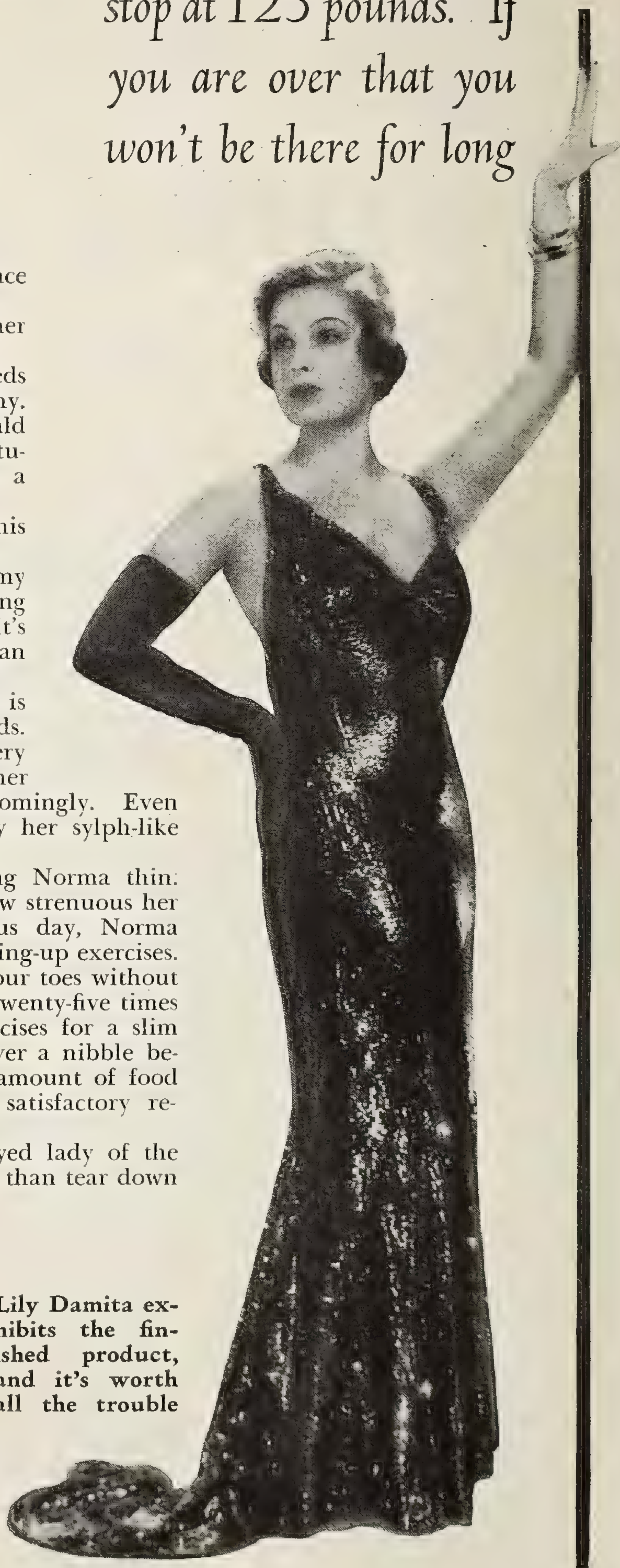
"Exercise too, has been forbidden. Dancing hardened my muscles, adding to my line and weight—so that's out, excepting for picture purposes. After all, self-denial has its reward. It's wonderful to know I can wear the beautiful gowns Adrian creates for me. I must keep thin to do them justice."

Norma Shearer started life a chubby little girl. She is now the envy of thousands. Her charm increases with every new picture. She wears her clothes more and more becomingly. Even motherhood did not destroy her sylph-like figure.

It's system that is keeping Norma thin. Every morning no matter how strenuous her work has been the previous day, Norma spends fifteen minutes in setting-up exercises. She believes that touching your toes without bending your knees at least twenty-five times is one of the principal exercises for a slim waist line. Brisk walks, never a nibble between meals and a normal amount of food three times a day achieve satisfactory results.

Dolores Del Rio, exotic-eyed lady of the films, has to build-up, rather than tear down her weight, especially since her recent illness. While others are bemoaning the fact that they cannot eat this, that and the other thing, Dolores must have plenty of nourishing food. Sometimes her appetite

Lily Damita exhibits the finished product, and it's worth all the trouble

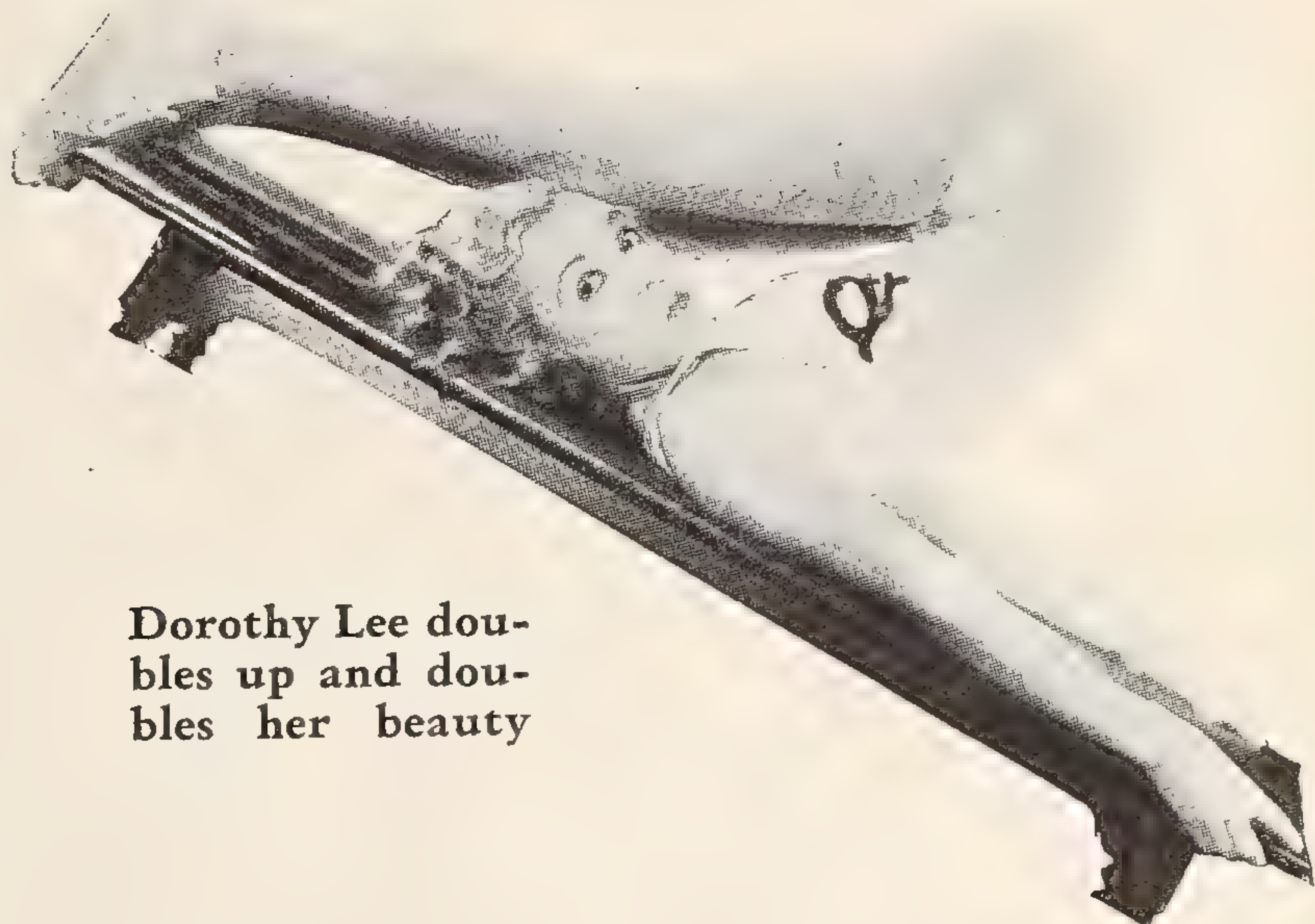


Arline Judge poised, not a void u-poised

In Hollywood the weighing machines stop at 125 pounds. If you are over that you won't be there for long



The High Priestess of the Silhouette is Constance Bennett



Dorothy Lee doubles up and doubles her beauty

miration of the fans are Kay Francis, Greta Garbo, Marion Davies, Fifi Dorsay, Ann Harding, Claudette Colbert, Helen Twelvetrees, Natalie Moorhead, Mona Maris, Margaret Livingston, Ruth Chatterton and many more.

Hedda Hopper, who has maintained an envied position as a fashion leader of the films, gives a splendid suggestion to keep within the desired movie measurements.

"Cut out eating entirely one day a week," says Hilda. "Drink unsweetened fruit juices only on that day. You'd be surprised with the results, especially if, during the rest of the week you say 'no' to any form of cake or pastry. That's easy, isn't it?"

Elissa Landi, the brightest star of the Fox galaxy, believes her diet ideas are infallible.

"Fresh fruits, excepting bananas, and all the raw vegetables you care to eat, preferably grated, with a dressing of lemon juice and a slice or two of lima bean bread lightly buttered if at all, is a champion weight-reducer. Good for your teeth, too," laughed Elissa.

Even the beauties of the stage have fallen in line with the decree for slim figures. An outstanding instance is Marjorie Rambeau. More beautiful than ever, she has a figure that any woman would envy.

"How do I do it?" says Marjorie, "I eat about half as much as I would really like to—in other words, I'm a strong-minded woman when it comes to saying 'no' to a second helping. It's the second helping that does the damage."

[Continued on page 75]

is jaded. Then her mother superintends the preparation of her daughter's favorite Mexican dishes.

"Leave it to me to tempt my baby," said Mrs. Asunsolo as I caught her one day making a special delicacy that never fails to tempt the Del Rio palate.

Dolores spends many an hour at the R-K-O studios' special gymnasium built to maintain the health and happiness of the Radio stars and executives. Not only does Dolores avail herself of this completely equipped "health resort," but Dorothy Lee, Irene Dunne, Richard Dix and Mary Astor are among others to be found swinging the clubs or pulling the pulleys and doing any one of a dozen or more stunts.

Other studios should follow this gymnasium idea. When Radio executives built it, cheers echoed from all corners of the lot. It filled the need of busy stars who now can exercise without much effort or loss of time.

Other girls whose figures are the ad-



Claudia Dell rowing for the honor of dear old svelte

A Nine to Five Siren

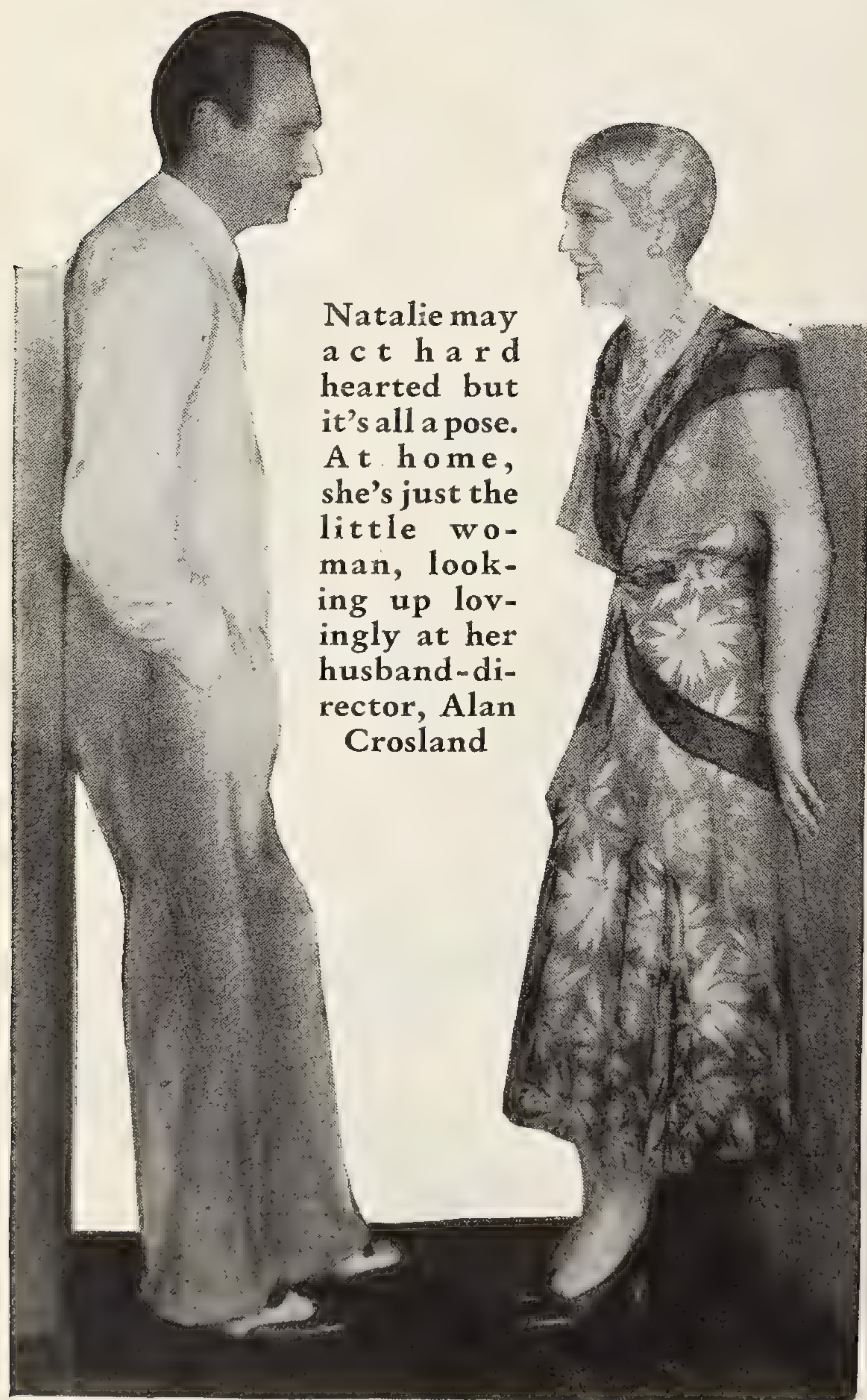
After Studio Hours Natalie Moorhead Becomes A Most Devoted Wife

By Wick Evans



NATALIE MOORHEAD has forty pairs of shoes, a butler named Erick Von Husenpopper, a roadster the color of her hair and a bowl of goldfish.

When she talks, the most intriguing dimple plays around the corner of her mouth—a dimple so fascinating to watch that one forgets she must be thinking as she talks—"If he drops that tea cup I'll scream!"



Natalie may act hard hearted but it's all a pose. At home, she's just the little woman, looking up lovingly at her husband-director, Alan Crosland

Nathalia is her real name but she will not use it because it is so different from her real personality. She is a person of moods! She has very violent likes and dislikes, but is continually on her guard. Beneath an exterior of calm sophistication, she's a very turbulent person.

She either likes or dislikes a person on sight. There are no half-way measures with her. She thinks "first impressions" are lasting, and even if she tries to overcome an impressional dislike, she finds it impossible.

She wears her hair back of her ears because she "likes it that way" and because she realizes that it shows off her profile to advantage. In spite of the fact that she always presents a blandly flawless appearance on the screen, her hair doesn't always stay in perfect order. A lock of it came loose while she was talking—reducing me to a nervous state for fear she would notice and replace it before it really fell about her face.

Her favorite jewels are diamonds and emeralds. Diamonds are really her favorite stone, but she thinks that unless they are combined with the warmth of the vivid green they are too cold to be really beautiful.

She wears a single ring—a huge diamond that her husband, Alan Crosland, gave her for their engagement present. It is cut and set quite simply; in fact it is rather startling in its simplicity. Natalie Moorhead thinks that there is nothing that spoils the appearance of the well-dressed woman as much as gaudiness in the choice of jewelry.

She adores costume jewelry and has, according to Crosland, "tons of it about the place." She can't resist a striking piece when she sees it in a Boulevard shop, but soon discards it in favor of something "different."

Her appearance is rather diamond-like, in that her coloring is so blonde that it gives the impression of coldness. She hates being called an icy blonde because she really possesses a very warm personality.

She reads continually and always chooses a book that is an exact opposite of the mood that she is in. If she has had a hard day at the studio and is very tired, she selects something that is light and invigorating, but if she is fully rested she usually finds something that is rather "stiff." Her library includes everything from Groucho Marx's "Beds" to the "Decameron" of Boccaccio.

Bridge interests her but she prefers backgammon. She and Alan play it so much that it has grown to the proportions of a family feud [Continued on page 78]



MARIAN
MARSH

THE discovery of the year. She startled you with her fragile beauty in "Trilby." She'll be still greater in "The Other Man," with William Powell, for Ivan Simpson himself is coaching her. Her real name is Violet Krauth; she was born in Trinidad; she is seventeen. She can make heavenly fudge, but hates salads, crowds, and people who wake her up when she's napping. She has blonde hair, gray eyes and dimples



ALEXANDER

HE WENT into pictures to get away from the old home ranch. He was born on one in Squaw Valley, California, and hated the sight of sheep. He made quite a success in pictures and then Paramount put him into "Dude Ranch." He lived through it, somehow, but he's glad that his next picture is going to be of the briny sea instead, "Come On, Marines"

STUART
ERWIN



DE BARRON

GINGER
ROGERS

A SPICY girl. She's married to Mr. Jack Pepper. They must be a hot pair. Her real name is Virginia, and Ginger was a teacher's pet name for her. She was Paramount's pet comedienne, and then she went into a stage show, "Girl Crazy." The show was a hit, and so was Ginger. Now she's been signed up by RKO-Pathé to play opposite Eddie Quillan in "Eddie Cuts In"



LILLIAN BOND

LILLIAN used to be Metro-Goldwyn-Mayer's pet, and she had a part in "Just A Gigolo." Warner's signed her. They were going to star her instead of Marilyn Miller in "Safe In Hell," and then they decided on Barbara Stanwyck. Then they changed their minds again and said they'd put Marilyn Miller in it after all. Now they've suspended production on it. So you see, Lillian Bond's next picture is "Safe in Hell"—



ANITA PAGE

AT LAST Anita is going to have a real part again, in "Boarding School." The blonde pride of the Pomares tribe (her real name) deserves the breaks. She was twenty-one on August 4, and she's been in pictures since 1927, giving her best to them. Papa and Mama Pomares are letting her make a few dates for herself now, and most of them are with Carl Laemmle, Jr., Crown Prince of Universal



RONALD
COLMAN

HOLLYWOOD'S man of mystery. His best friends are Richard Barthelmess and William Powell. He is separated from his wife, Thelma Ray. He only works half a year, and takes a vacation the other half. His next will be "The Unholy Garden"

ALEXANDER



NOEL

FRANCIS

A BEAUTIFUL graduate of the Follies school. She made a hit as Marie, the cigar counter girl, who took Edward G. Robinson for a buggy-ride in "Smart Money." Now Warners' is proudly putting her in "Larceny Lane," with James Cagney. She's about five feet three and has melting blue eyes and real blonde hair



RUTH CHATTERTON

RICHE

THE great Chatterton mystery is solved. The enticements of Warners' were in vain. Ruth is staying with Paramount. Her next picture is "The Magnificent Lie," and that's for Paramount. What she'll do after that only Ruth knows, and she's keeping everybody in suspense. The world really doesn't know as much about Ruth as it thinks it does. Her real life story has been disguised and changed. You'll find the truth on the opposite page

The Unknown Ruth Chatterton

*Here, for the first time,
the true story of the
greatness of character
that has made Ruth
Chatterton "the First
Lady of the Screen"*

By Dana Rush

THERE is an unknown Chatterton. The Ruth Chatterton you know is a young girl of wealth and position, who went to an exclusive private school, and then got a job with a stock company as a lark. No struggles. No heartbreak. Everything came easily to her.

That's the story of Ruth Chatterton as her official biography tells it.

It's the work of press agents who want you to think of Ruth as a lady to the manner born.

This story will introduce you to a much greater Ruth Chatterton, a Ruth Chatterton who faced privation and poverty even as a girl and who emerged triumphant.

For a prologue we have a scene of twenty years ago in a side street in Old Chelsea of New York City. Rows of brownstone houses line the street. It is twilight time of a winter evening in the early 1900's. The street lights blink through the softly falling snow.

The door of one of the houses opens and a woman and child enter the vestibule. The woman is blonde, pretty, in a distinctly feminine way. The child has a wistful face—but the blue eyes are tempered with a sturdier light, which may mean courage. She, too, has light blonde hair—two long golden plaits hang down her back. The woman carries a valise and the child has a white cat of the alley species tucked tightly under her



It was love at first sight for Ruth Chatterton and Ralph Forbes. But when they played together in "The Man With a Load of Mischief," the course of love began running roughly!

arm. The woman looks fearfully out into the street, smothers a sob, takes a step backward as if she would reenter the house. The little girl, who is only eleven, catches her hand. "Don't be afraid, Mummy," she says in a little Eva-like voice. "We'll be all right—I'll take care of you."

The woman looks down into the brave little face and somehow she knows that the child will stand between her and the world, which she faces for the first time unprotected. If there had been a cast sheet for our prologue the names of the actors would read as follows:

Mother Tillie Chatterton
Child Ruth Chatterton

The world knows how well the child fulfilled her promise.

That "Little Eva" voice is now called the golden voice of the screen. And Mama Tillie's home at Beverly Hills, while not so large as the English manor house of her famous daughter, is picturesque and boasts of a butler and chauffeur.



Ruth was not a child of wealth, as has been told, but a child actress. Here she is in "Daddy Long Legs," her first hit on Broadway

But we are telling the end of our play, which is not the way of playwrights, even though they do dramatize from life.

Shortly after she had been left alone in the world with her little daughter, Mrs. Chatterton found a home for herself and the child with a sister in Washington. Ruth, like Little Orphan Annie, helped to pay her board and keep by washing and drying dishes and brushing the crumbs away.

And this was the vacation in Washington of which Ruth's press-agent biography speaks!

It was while she was in Washington that she met



The little Ruth who promised her mother she would look out for her

Julia Dean, who was playing in a stock company. One week the company presented "The Prince Chap" and Ruth was given one of the child parts. She was fourteen at the time.

Her success won her other engagements and several seasons in stock in other cities brought her back to New York a girl in her 'teens.

Then came the red letter day when an agent sent her to the famous Henry Miller's office. Henry Miller saw something in those courageous blue eyes which made him take the young girl under his wing. And on Ruth's part began a child hero worship of the most popular matinée idol of the day.

Co-starring with Henry Miller in "Daddy Long Legs" won her fame on the New York stage and she was hailed as a star. Then came the realization of stardom in "Come Out of the Kitchen."

And so the curtain on the first act finds her making good her promise to Mama Tillie when she was a little girl with two golden plaits and clung frantically to Tommie, the little alley cat. That cat, by the way, traveled with her when she rose to fame in "Daddy

Long Legs." In fact, it lived to be nine years old, which is a long life for a tomcat. When it died, Ruth cried real tears and buried him in state in the Canadian town which saw his demise.

The years we have been passing through were crowded with work—study. Nothing left unlearned. Lessons in French, Italian, lessons in fencing, dancing, voice training, philosophy, the opera, history. Ruth's young mind was eager to grasp all the knowledge it could gain, and somehow, in the search for knowledge, she temporarily lost the human touch.

She tried to take the place of Maude Adams in plays indelibly associated with her name—plays like Barrie's "The Little Minister." The press and the public would not accept her in these rôles.

She turned to arty plays, which would show off the culture she had acquired. She translated "La Tendresse" from French into English, and she and Henry Miller produced it together. They met with a heavy financial loss. Ruth lost almost all her money.

She found the adulation which a successful star receives, the pretty things which money will buy, slipping.

Something had to be done to retrieve the Chatterton-Miller bank accounts.

They decided to revive "Come Out of the Kitchen," even if it wasn't high-brow.

But Ruth was like a child playing with new toys. She still wanted to show the public that she had been learning things. She had studied dancing, had her voice trained—and so a musical version, "The Magnolia Lady," which would give her a chance to strut her stuff, was made.

Ruth wanted to cast the play herself. Many young men applied for the part of leading man. Then one day a blond young Englishman, exceedingly good to look at, walked into the office.

Ruth did not dream that he would help her to find again the art she had smothered under other things. Ruth did not know that she would love deeply, and suffer, and in this way, find again the human touch she had lost. But she gave Ralph Forbes, the unknown Englishman, the rôle as her leading man.

It was love at first sight for him. He worshipped Ruth. She didn't understand at first. But the older eyes of Henry Miller saw and feared the younger man. One day he made a scene during a rehearsal in a theatre in Washington.

Miss Chatterton was seated in the director's chair. As the seat next to her was occupied, Ralph Forbes in order to be near her, had been forced to seat himself on the floor—at her feet. Miller stormed and raised a scene—and for the first time Ruth turned to look at the boy—for the first time saw him as a man.

Six weeks later they were married in the Chapel of The Beloved Disciple.

A year of happiness followed, and then heartbreak.

Things weren't going well for Ruth on the stage. She appeared in "The Man With a Load of Mischief," which was severely criticized by the press. She saw what was happening. More money lost. The Chatterton prestige slipping. No offers from Broadway producers. No money to produce on her own.

In the meanwhile, Ralph Forbes' star was rising. He received an offer from the movies and accepted it, but



Ruth Chatterton was always beautiful and at sixteen she was facing the world courageously

Ruth wouldn't accompany him. She would have nothing to do with the movies.

A year passed. Ralph Forbes was in Hollywood. Ruth Chatterton in New York. The letters and long distance calls urging her to follow were growing farther apart. And still no offers from the producers of legitimate plays. Things were in a bad way!

But Ruth is not easily beaten. There was one last chance for her in the theatre. She decided to take that—vaudeville.

The tryout of the vaudeville act was in Brooklyn. She and her talented mother, Tillie, decided to save money and get a breath of fresh air by walking across Brooklyn Bridge. Tillie was carrying the pocketbook. It contained all of their wealth—nine dollars and sixty-nine cents. Half way across the bridge a man brushed up against them and, seizing the pocketbook, ran off with it.

"Oh—our money!" shrieked Mrs. Chatterton. But Ruth lost no breath in useless exclamations. Swiftly she ran after the man—and got the pocketbook!

But the vaudeville tryout was a failure. The vaudeville booking never materialized.

And so estranged from her husband, deserted by the theatre, financially embarrassed, Ruth Chatterton faced life—and faced it with high courage. She might have asked for alimony, but her sense of fairness told her the fault was her own. Ruth Chatterton had suffered; she was humbled; but she felt that she must fight alone to win back the success and love she had lost.

It takes courage with a [Continued on page 73]



Henry Miller, artist, gentleman and producer, and a great influence in Ruth Chatterton's early life

He's Got His Own Number

Richard Barthelmess Is A
Hollywood Phenomenon—
He Understands Himself

By
Sylvia Conrad



AFTER fifteen years in pictures I can't think of Richard Barthelmess as anything but a product that's rolled up in tin cans and sold wholesale to the theatres."

That's a curious way for a man to talk about himself, isn't it? But Dick Barthelmess is unusual for an actor. He's a regular guy. An actor who doesn't act off-screen. A man who can look at himself as impersonally as though he were talking about some outsider. And that



In his marriage to Jessica Haines Sargeant (shown above) Dick is finding the happiness he missed in his first marriage

is a phenomenon in Hollywood, which goes in for dramatics and fireworks in a big way off-screen.

I went to see Dick Barthelmess because he's been a success for fifteen years. I wanted to see for myself what made the man click.

Almost since I cut my first eye-teeth I've been tracking down successes. I used to interview women who made glass eyes, did deep sea diving, made blankets for elephants in the circus or painted dogs for a living. I pursued women whose planes took them high above the earth and tracked down women who had gone down to the depths of the sea. And always I asked, "How did you do it?"

"Hard work," said the woman who made blankets for the elephants.

"Perseverance," said the woman who painted dogs.

"Concentration" said the aviatrix.

I began to interview business men. A man famous all over the world for his photography. A man who was known as the Henry Ford of handbags because he sold more of them than any other individual on earth. A reformed criminal who worked on leather goods.

"How did you do it?" I asked.

And always I got the same answers. Hard work. Perseverance. Concentration.

I grew tired of business men. I ached for romance.

I had done plenty of interviews so why couldn't I write about movie actors, I wondered. There I would find romance. Glamour. I might even discover some spectacular secret of success.

Dick Barthelmess was the goat. After fifteen years of success he ought to know the royal road to fortune's favors. He did. He told me it. And, Oh, what a disappointment!

For Dick, the swashbuckling hero, didn't have anything romantic to say. [Continued on page 80]

The STARS Who Used To Be

Still Young They Look Wistfully
Back to Their Movie Days

By
Harriet Parsons

LAST month I told you of those who have come to grips with time and managed to hold their own if only in a small way. But there are others—others who have bowed before the passage of the years, whose portion has been defeat, humiliation, even poverty.

Not long ago I had a talk with Frankie Bailey. Frankie who was once the toast of Broadway, who had the most famous pair of legs on the stage. She made money—lots of it for those days—and spent it freely on her friends. But she is no longer young. She has no money today—and the friends have somehow disappeared.

All that she has to remind her of the old days is an apron which bears the autographs of the great ones of the world. Actors, statesmen, publishers, authors—

world-famous celebrities in every walk of life pencilled their names on beautiful Frankie Bailey's apron—and Frankie painstakingly embroidered over each signature to make it indelible. Today those names are poignant reminders of the illustrious company of which she was one. From time to time she has sought out some of the still famous whose names are on that apron—and encountered only their secretaries. It has made her bitter. For Frankie isn't a beggar. All she wants is work.

The other day she got a job—playing atmosphere in Marie Dressler's picture, "Politics." Marie knows something of the heartaches that come to old-timers. She had a bad siege herself before her sudden and miraculous success in pictures.

There were three other extras in "Politics" who know all about heartaches. On the set one day were Barbara Tenant, Ella Hall and Florence Turner. All three were great favorites in the early days of pictures. They received the same [Continued on page 72]

Pauline Starke still lives
in the memories of "silent" picture fans



Alice Brady, above, a brilliant actress whose glory has been dimmed by unsuccessful plays

Charles Ray
originated the
laughter - and -
tears comedian



MORE MOVIE

[Continued]



A siren returns. Even a happy marriage isn't keeping Olga Baclanova from coming back in "The Great Lover," with Adolphe Menjou

HEARTS IN HOLLYWOOD: There's romance in the offing between Loretta Young and Irving Ascher.

Jack White and Pauline Starke got a divorce. Pauline will have to get along on \$400 per month alimony.

Jack White and Blanche Mehaffey are now going places together.

LOTS OF romances have curdled in Hollywood lately.

Mervin Le Roy, film director, and Edna Murphy, actress, have decided to separate. So have Dorothy Lee and Jimmie Fidler, her press agent husband. Robert Armstrong's wife has left for a nice long vacation in China, and there may be a divorce. And ZaSu Pitts and Tom Gallery have come to the parting of the ways.

STUART ERWIN is reported That Way about June Collyer, but Russell Gleason is giving him some good, healthy competition.

Walter Winchell reports that Bill (stage) Boyd is terribly fond of Virginia Whiting. Bill (screen) Boyd loves his wife, Dorothy Sebastian.

REMEMBER the quarrel Ernst Lubitsch had with Hans Kraly, the screen writer, at the Embassy Club? He was peeved because he felt that his wife had given him the air for Kraly. Now it's reported that the ex-Mrs. Lubitsch will wed Hans Kraly. And, of course, Hollywood's expecting the romance between Ernst Lubitsch and Ona Munson to lead to marriage.

CLARK GABLE and Ria Langham were married secretly a year ago, but Gable wasn't sure whether his divorce decree was final at the time, so they pulled a Helen Twelvetees-Frank Woody by remarrying on June 19.

Here's news! Phillips Holmes is escorting Ethel Sutherland, ex-wife of Eddie Sutherland, to lots of places.

BERT WHEELER and his wife had a temporary tiff, and people said that it was all over between them. "Is zat so?" asked Bert. He and his helpmate made up and came to New York together, thus fooling everybody.

HERBERT SOMBORN, Gloria Swanson's second, recently welcomed Wallace Beery, her first, at the Brown Derby. No hard feeling there.

CLARA BOW refuses to announce any engagement to Rex Bell. She isn't going to announce any more engagements. "It has got so," she says, "people just laugh at me when I do. When I get married I'm just going to go ahead and do it."

JEANETTE MACDONALD didn't get to marry her business manager, Robert Ritchie, in June after all.

The wedding isn't off definitely, just delayed, says Jeanette.

NOW that Dorothy Lee's marriage to Jimmie Fidler is on the rocks, who's going to take Jimmie's place? That's what Hollywood is asking. Dorothy Lee was seen on the beach at Malibu recently with Marshall Duffield, football hero. Can he be the one?

Frank Albertson and his wife are getting along, despite rumors to the contrary.

YOLA D'AVRIL, pretty French actress, and her song-writer husband, Eddie Ward, have agreed to agree again. At least, they've made up and will try marriage on the level again.

They had a spat that lasted about a month.

IAN KEITH and his wife, the former Ethel Clayton of screen fame, have separated again—but it is just temporary, they say.

Ian doesn't worry about the breaks, he says, because they always manage to patch up things.

ESTELLE TAYLOR'S romance with Leslie Fenton seems to be at an end. Leslie is taking Judith Wood, new Paramount leading lady, around places.

CHARLES KENYON, writer scenarist and playwright, married Mrs. Beverly Ann Ransom the other day.



Just another movie Cinderella. Lucile Brown, once just an artist's model, makes her film debut in "Danger Island." Her stage training with Richard Bennett helped. Now they're both in the movies

TOWN TOPICS

from page 15]

MARGARET LIVINGSTON has named her new apartment building "Colonial House." Every apartment is rented and most of them to motion picture people. Lola Lane, Hale Hamilton, Grace LaRue, and E. H. Griffith are some of her tenants.

Margaret's own apartment is strictly colonial with white painted woodwork, brass andirons and early American furnishings. And, incidentally, it is very charming.

BARBARA STANWYCK doesn't like Hollywood and particularly dislikes Hollywood parties. But her husband, Frank Fay, adores them, so Barbara, being a good little wife, goes to the parties with Frank and takes along an interesting book to read.

WHILE Charles Chaplin holidays in European resorts and the newspapers print reports of his engagements to this and that beauty, Georgia Hale remains in Hollywood, comforted by the receipt of two or three cables each week from him.

BEN LYON drove into his driveway, got out of his car and started around the house when he was halted by the most intriguing odors coming from the kitchen. He went in and saw a stewish looking dish simmering on the stove.

"Is this what we are going to have for dinner?" he asked the cook.

"No, Mr. Lyon," the cook replied. "That is my dinner."

Ben wanted to taste it—and did.

"You eat what we were going to have for dinner and give this to Mrs. Lyon and me," Ben said.

LITTLE "Peaches" Jackson, former child star, now 18 years old, surprised the local folks by running away and marrying Joe Grasse, Long Beach business man.

She's given up her film career, too.

WINIFRED KINSTON, widow of the late Dustin Farnum, married Carmen Runyan, wealthy Hollywood real estate broker.

Runyan was a close friend of Farnum's. He recently sold his home to John McCormack, noted tenor.

BEN TURPIN, cross-eyed comedian, has completely recovered from his major operation of several weeks ago.

He will return to the films.

Will Rogers, Hobart Bosworth, Monte Blue, Hoot Gibson, and Harry Carey have promised to ride in the Beverly Hills Horse Show.

DAVID MANNERS dyed his hair blonde for a rôle in "Safe in Hell" and then production on the picture was postponed. And does he regret it!



Erin O'Brien Moore, who made a hit in "Street Scene," has been signed by Metro-Goldwyn-Mayer

IT MAY sound funny, but Mrs. Edwin Carewe, wife of the director and producer, was stricken with appendicitis after eating dinner at the home of Mr. and Mrs. John Boles.

She was operated on successfully that night and is quite well again.

THERE is considerable talk about Joseph von Sternberg making a sparkling actress of Frances Dee in "An American Tragedy."

Some say he did it just to show Marlene Dietrich he could take any girl and make her famous.

JOE E. BROWN, the awning-lipped comedian, amused spectators in a Los Angeles court, where he appeared as a prosecuting witness against a chap who signed Brown's name to a \$500 check.

Although the matter was quite serious, Joe managed a few laughs for the folks.

EVERYTIME Marshall Neilan, once a big-shot director, gets a dollar some one is standing near to take it away from him.

Neilan's been having difficulty getting picture jobs during the past two years and is almost \$10,000 behind in alimony to his wife, who has a son by him.

A local judge granted Neilan several months time to make up the back payments, hoping his financial standing would improve.

THE stork brought twins, a boy and a girl, to George Fitzmaurice, the screen director, and his wife, Diana Kane, the actress. But the boy died when he was two weeks old. The girl has been named Patricia. [More Movietown Topics on page 60]



Breakfast for two? Why not, when the two are Hollywood's newest couple? William Powell and Carole Lombard got married July 27, and dashed off for a Honolulu honeymoon



THE COMMON LAW

Rating: GOOD

RKO-Pathé

Connie Bennett once again plays in a frankly sophisticated picture. She is an artist's model in love with the artist who paints her. His folks oppose their marriage, although she has given herself to him, loving him utterly. She is willing to live with him. But he wants her as his wife. When his parents understand how enduring his love is, they give in. Joel McCrea is once more cast as Connie's leading man, and he's fine.

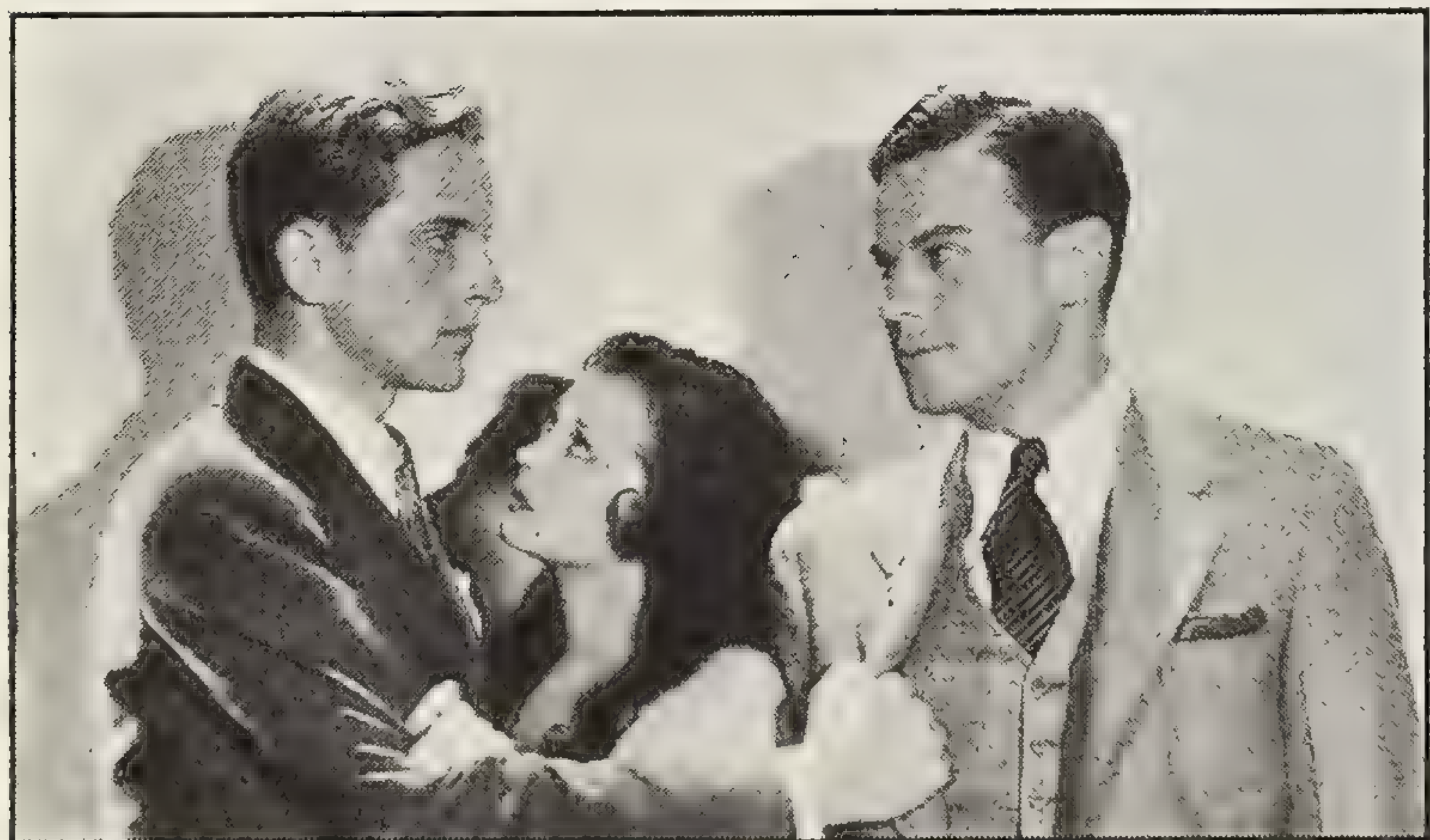


CHERI-BIBI

Rating: GOOD

M-G-M

All John Gilbert's recent films have been billed as great "comeback" pictures, and some of them have been pretty disappointing. This one is surprisingly good. No longer the great lover, John Gilbert proves himself a darn good actor. His makeup is excellent. He plays a young magician convicted of the murder of his sweetheart's father. How he escapes, finds the real murderer and wins back the girl makes an exciting story.



CONFESSIONS OF A CO-ED

Rating: FAIR

Paramount

College life as the movies see it. Phillips Holmes is a college youth who falls for a pretty co-ed, but doesn't realize that he's really in love with her. She believes he is, and the inevitable happens. He leaves her and she marries a friend of his. When her true love returns several years later, he wins her back. Sylvia Sidney gives a very fine and sincere performance. Phillips Holmes and Norman Foster are fair.

Silver Screen's



AN AMERICAN TRAGEDY

Rating: GREAT

Paramount

A gripping, unusual picture. Though it is tragic and depressing, it achieves distinction because of two things: beautiful, sincere direction, and superb acting. As you probably know, the story concerns a sex-starved boy who murders a factory girl to escape marrying her. The most terrific part is the sensational courtroom scene. Here you will find some of the finest acting of the season. Phillips Holmes and Sylvia Sidney are splendid.



REBOUND

Rating: GOOD

RKO-Pathé

If you like sophistication, you are bound to like "Rebound." If you don't, you may be bored to tears. Ina Claire plays the part of an ultra-modern girl in love. She doesn't know how to make up her mind, and even in the end one is never sure she is wholly satisfied. The dialogue is smart, but underneath the brilliance, there are parts of the story which aren't believable. Ina Claire and Robert Ames give fine performances.

Reviewing Stand



THE MAN IN POSSESSION

Rating: GOOD
M-G-M

This is pleasant, light entertainment, with Robert Montgomery as a gay, irresponsible lad whose father turns him out of the house. He becomes a sheriff's assistant and takes possession of the home of a young woman until her debts are paid. She's the woman his brother is trying to marry, believing her to be rich. Montgomery poses as her butler before his own father and brother. He's grand. Irene Purcell is his leading lady.



NIGHT NURSE

Rating: GOOD
Warners

A night nurse gets involved in strange adventures. She is sent to take care of two youngsters who are ill. The chauffeur, Nick, is deliberately keeping their mother drunk and starving the children so as to get the trust fund left them by their father. When the nurse tries to call a doctor, Nick strikes her on the chin and carries her back to her room. Barbara Stanwyck, Clark Gable and Ben Lyon give good performances.



WOMEN LOVE ONCE

Rating: GOOD
Paramount

This brings Eleanor Boardman back to the limelight in splendid fashion. The story's not unusual, but it's well directed. An artist is given a chance to study in Paris by a society woman, and is unfaithful to his wife. Just as the wife is about to secure a divorce, the death of their little girl brings them together again. In addition to Eleanor Boardman's interesting performance, Paul Lukas and Juliette Compton do fine work.



CHANCES

Rating: GOOD
First National

This is an interesting but not a powerful story. There are some fine war scenes and a nice love story, but it's too obvious to carry much suspense. Two brothers who are both English officers are in love with the same girl. She is engaged to the serious-minded one, but loves the other lad. Doug, Jr., who is starred, is very likeable and appealing, and Anthony Bushell and Rose Hobart also give good performances.



NEWLY RICH

Rating: GOOD
Paramount

A grand burlesque on Hollywood child stars, with Jackie Searl as the pampered lad with golden curls. He talks constantly of his public. Mitzi Green and her mother (Edna May Oliver) get envious and pack off for Hollywood, where Mitzi becomes Jackie's leading lady. Finally, they get mixed up with royalty and a juvenile king. There's a swell melodramatic climax. The cast, which includes Louise Fazenda, is great.



SON OF INDIA

Rating: FAIR

M-G-M

Ramon Novarro is hopelessly handicapped by an involved and implausible story. Ramon plays the son of a jewel merchant of India. As a youth Ramon is saved from tragedy by an American. Later in life he falls in love with the American's sister, but the American begs them not to marry. Out of gratitude for a past kindness, Ramon gives up his love. They form a suicide pact. The ending is happy, however. Madge Evans is the girl.



GOLDIE

Rating: FAIR

Fox

This will remind you of "The Cockeyed World," but the performers aren't as good. Warren Hymer and Spencer Tracy are teamed in somewhat the same manner as McLaglen and Lowe. Hymer falls for a girl (Jean Harlow) in a big way, but she's just a gold-digger. Tracy tries to warn him, but Hymer thinks his pal is trying to steal his girl. Their friendship turns to enmity, until Hymer gets wise to Goldie. The humor is broad.



I TAKE THIS WOMAN

Rating: GOOD

Paramount

This isn't an extraordinary picture, but it's well directed and well acted. You'll probably like it. The story's about a spoiled society gal whose father sends her West to tame her. Of course, she falls for a cow-hand. All that's old stuff, but the interesting angle is what happens after the marriage. All the girl's hardships are shown. It's one of Carole Lombard's best performances. Gary Cooper is good, but looks very ill.



EXPENSIVE WOMEN

Rating: FAIR

Warners

Dolores Costello's comeback picture is a disappointment. The dialogue is pretty weak and the story's no better. Dolores is in love with a man who is unhappily married. The boy's father, a famous criminal lawyer, makes her promise to give his son up. But he later changes his mind when Dolores saves his son from a charge of murder. He urges them to leave together, but she refuses, realizing that the man she loved is a weakling.



THE SQUAW MAN

Rating: FAIR

M-G-M

Audiences have been crying over this for eighteen years, and it's still a touching story. You'll sympathize with Lupe Velez as the Indian girl who falls in love with and marries a white man. They have a little son, Hal. When the father decides to send the boy to England away from the influence of his wife's race, she is bewildered and heart-broken. Lupe and Warner Baxter are very good, but the picture is too long drawn out.



**TRANS-
GRESSION**

Rating: FAIR

Radio Pictures

Intended as high-powered drama, this misses fire. The story's about a wife who flirts with a Spanish philanderer while her husband's away in India on business. She writes to tell her husband that she is going to get a divorce, but later discovers that she really loves him. Paul Cavanaugh gives a rather sympathetic performance as the husband; Kay Francis is fair; and Richard Cortez far below his usual standard.

REVIEWING STAND



THIS MODERN AGE

Rating: FAIR
M-G-M

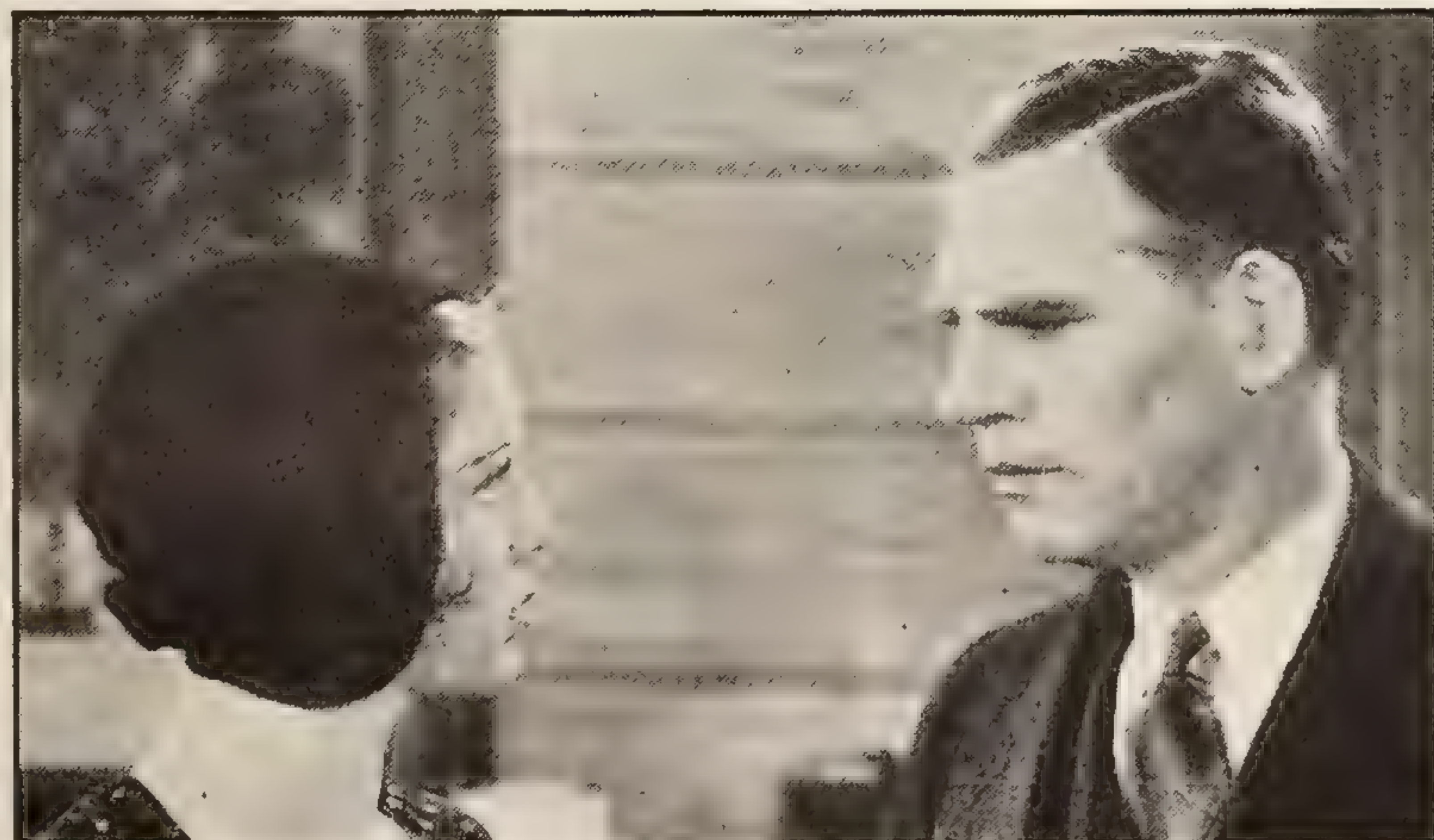
Again a brilliant star, Joan Crawford, struggles to rise above mediocre material. Joan and her mother go with a gay crowd in Paris. Joan doesn't know that her mother is having an affair. When she finds out, she gives up her respectable fiancé, and in her disillusion goes off with a lad who isn't so respectable. Touched by her inherent goodness, he proposes marriage. Monroe Owsley is the gay lad and Neil Hamilton the pure youth.



THE NIGHT ANGEL

Rating: FAIR
Paramount

A nicely photographed, unevenly acted and hopelessly unbelievable story, with Nancy Carroll as the star. The setting is in Prague. A vice prosecutor (Fredric March) falls in love with the daughter of a woman who runs a vice den, commits murder to protect the girl and himself, and is saved by her testimony. Nancy Carroll shows powerful dramatic talent at times; at other times she overacts terribly and sounds utterly insincere.



THE RULING VOICE

Rating: GOOD
First National

This isn't a gangster film exactly, but deals with food racketeering. Walter Huston plays the racketeer who has only one soft spot, his daughter. When his enemies plan to kidnap her, he declares a truce. He even decides to give up the racket, but it is too late. He is shot while strolling down the street. Walter Huston and Doris Kenyon do fine work. Loretta Young and David Manners are the love interest.



ANNABELLE'S AFFAIRS

Rating: GOOD
Fox

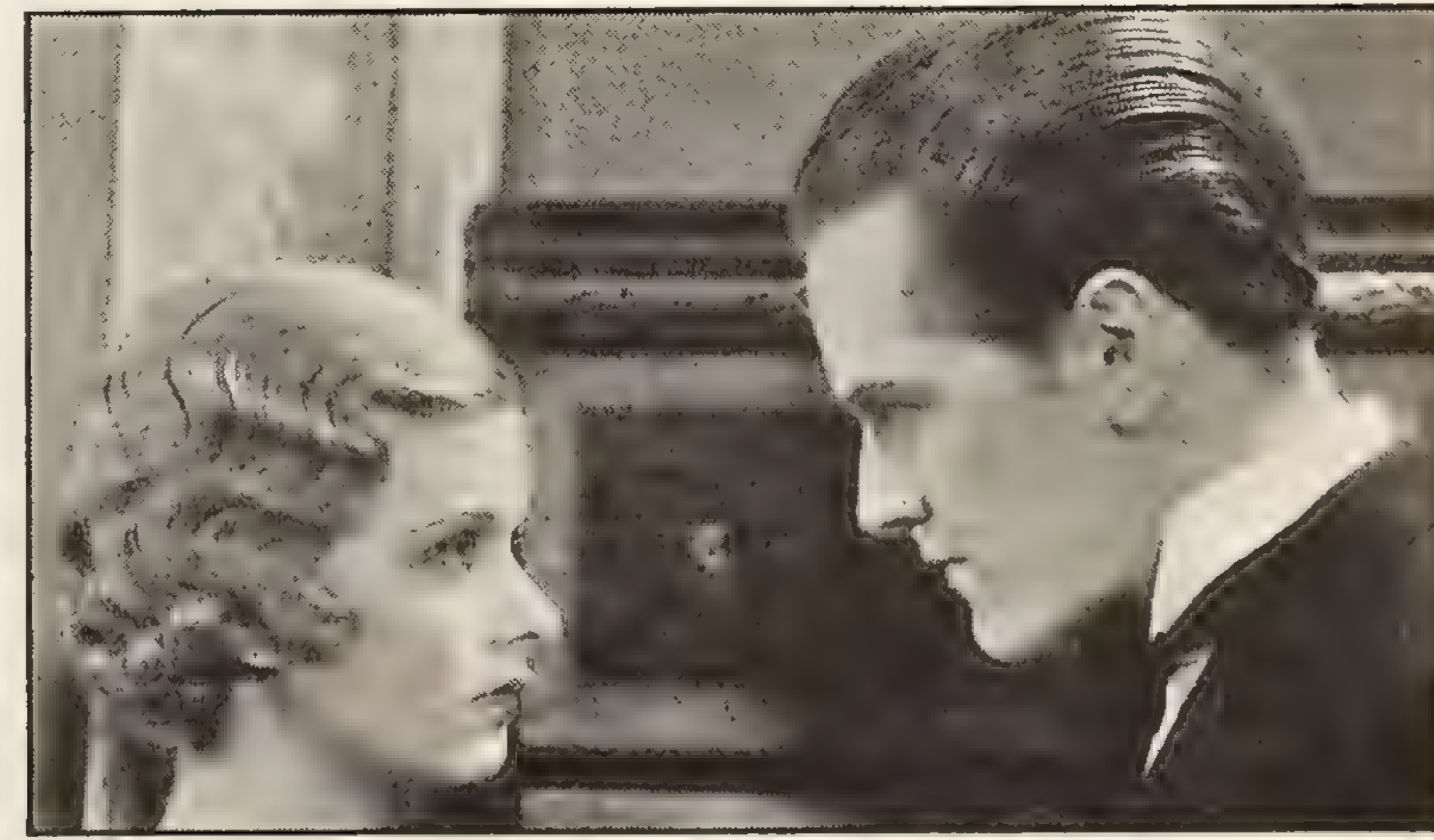
Talk about your mixups. Just wait till you see this! Jeanette MacDonald is charming as Annabelle, but Roland Young manages to get most of the laughs. He's after some mining shares of stock which Jeanette holds, and which were given her by her husband (McLaglen), a primitive, illiterate miner she hasn't seen in eight years. He's changed so she doesn't recognize him when she meets him, and the complications are grand.



FIVE AND TEN

Rating: FAIR
M-G-M

Marion Davies is at a total loss in this heavy drama. She's terribly miscast as the daughter of a wealthy chain store magnate who falls in love with another girl's fiancé and goes after him hammer and nails. The picture is supposed to prove the curse of wealth, with Marion getting involved in scandal, her mother going off with a gigolo, and her brother killing himself. Leslie Howard does particularly fine work.



HUSH MONEY

Rating: GOOD
Fox

Not a spectacular picture, but still very satisfactory entertainment. Joan Bennett does nicely as the poor girl, broke and hungry, who innocently becomes the tool of a crook. She gets a jail sentence. Upon her release she falls in love with and marries a wealthy young man, and everything is fine until her old associate gets out of jail and tries to blackmail her. You'll like Hardie Albright as Joan Bennett's husband.

Joan Crawford
didn't diet herself
into illness



IT'S THE

The Lowdown On Some Hollywood Myths

HOLLYWOOD is always creating new myths. Not that it has any need of them. The old myths are constantly repeated until they become legends, and then the legends are repeated until they become traditions.

Many of the things you've heard about just aren't so.

For instance, have you heard the one about how Charles Farrell came to Hollywood as valet to Little Billy, the midget? Interesting, isn't it? But as a matter of fact, Charles Farrell was not Little Billy's valet. He was his manager when the midget played in vaudeville.

Many of the myths spring up because the fans can't help thinking that some of the situations they see in pictures are repeated in real life. For instance, the rumor has gone the rounds that Edmund Lowe and Victor McLaglen are enemies in private life just as they are on the screen. As a matter of fact, they're very good friends. When Victor had an operation on his arm recently, Edmund Lowe was the first person to visit him, bringing with him a large basket of all kinds of fruit.

But the prime example of a legend built upon a screen situation is the story that Janet Gaynor and Charles Farrell have been and still are in love with each other. On the screen they are among the world's most romantic lovers. The fans couldn't help hoping and dreaming that the romance would come true in real life. When Janet Gaynor and Lydell Peck got married, they grieved for Charles Farrell's broken



Charlie Farrell never valeted
a midget



Janet Gaynor isn't nursing
a broken heart

heart. Now that Charles Farrell has married Virginia Valli, all sorts of sob stories are printed about Janet. Poor Janet is so tired of having to explain that her loyal friendship to Charles Farrell was different from man-and-woman love, that she is just not giving out any more interviews.

The Gaynor-Farrell romance rumors should have been dispelled by their both marrying different people. But human nature being what it is, many fans will go on believing what they want to believe, and that is that Diane and Chico belong to each other until eternity. It is all an example of wish fulfillment, and of confusing daydreams with reality.

They will go on believing, too, that John Gilbert's life has been thwarted ever since Garbo decided to go her way—alone. Legend pictures John Gilbert as a lonely, discouraged, broken man who shuns people. True, he has taken a bitter dose of medicine, but he has swallowed it like a man. His whole life has been changed by the little gadget known as the microphone. But he has gone on making pictures. He has faced one

BUNK!

By
Dora Albert



Lew Ayres isn't married



Garbo eats apples on the lot

disappointment after another, yet he is not trying to run away from life. On the contrary, he is the life of many parties; he is going out a great deal and entertaining both in his Beverly Hills home and in his new beach house.

The story of Garbo is, of course, the greatest myth in Hollywood.

She is so marvelous an actress that we are prone to forget sometime that she is also a woman. We hardly think of her as a woman; she almost represents Mystery in the abstract.

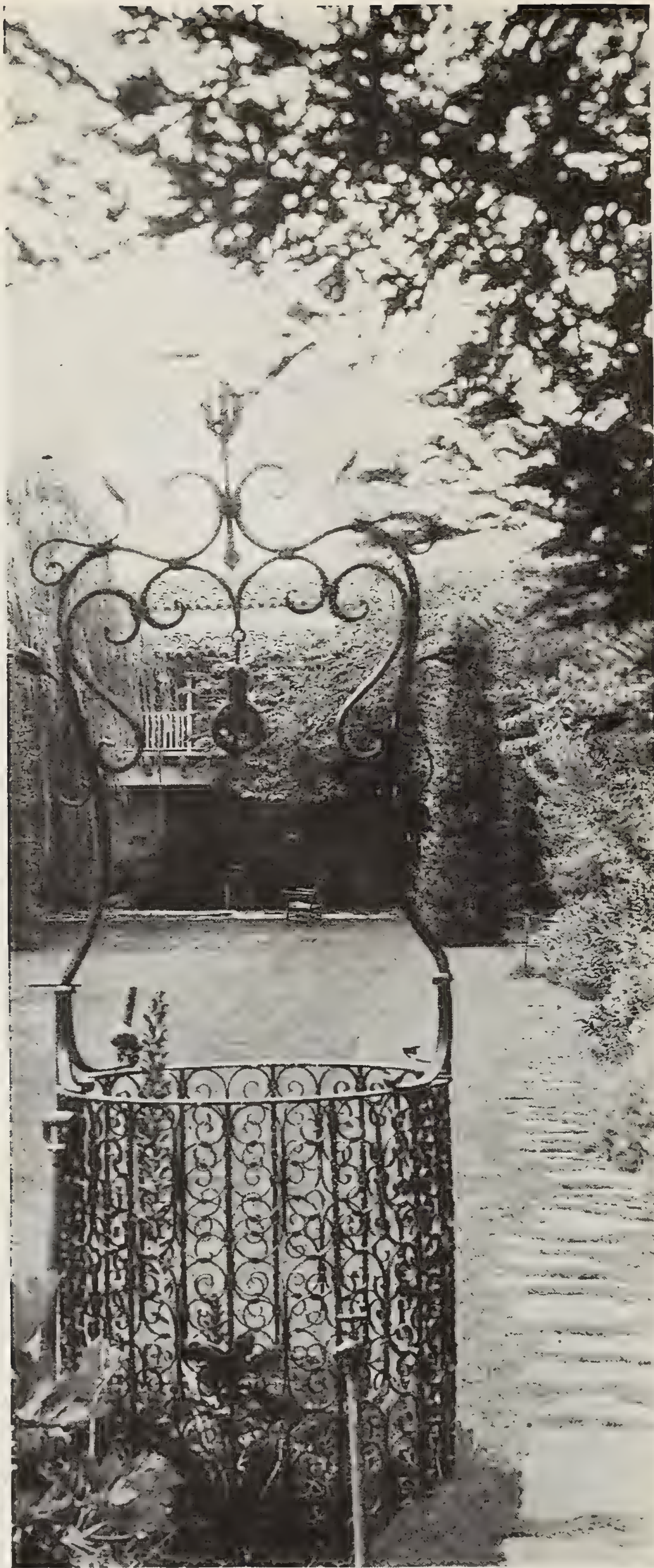
Yet all those who know her at all insist on her delightful sense of humor, her winsome youthfulness. She plays such sophisticated women of the world on the screen that those who see her off-screen catch their breath at seeing how young she really is.

People are always asking whether she is as much of a hermit as legend pictures her. Well, she knows who her friends [Continued on page 68]

Bela Lugosi
isn't mad



IN THE home surroundings of every movie star you find a little of their characters reflected. To whom could this cool and lovely garden belong but to Garbo, the recluse?



The off-screen side of William Haines reveals itself in his early American house, a prize example of expensive simplicity

The HOUSES THAT MOVIE- "jack" BUILT



Ona Munson is a laughing, dancing girl. So her home is gay and different. Not Spanish, or English—just Hollywoodish





Quiet, talented Fay Wray, married to the equally quiet and talented John Monk Saunders, has a beautiful, reserved English house



Now Miriam Seegar has a house as is a house. It is on a mountain top and has a drawbridge. It also has a moat (which is Ritz for mudpuddle). And in the backyard, believe it or not, there is an old oaken bucket



Sophisticated simplicity expresses Kay Francis. It expresses her house, too. Both are just grand

Dig Yourself Some GOLD!



YOU don't have to be a gold-digger to do it! Just enter SILVER SCREEN's contest, and win some of that \$1,500 we're offering.

This month SILVER SCREEN publishes the last set of stills in its great contest, which gives you a chance to see how smart you are and make a mint of money for yourself into the bargain.

You're a fan, aren't you? Then do your stuff.

All you have to do is turn to pages 52 and 53 and find this month's scrambled stills. Then assemble them the way you think the scenes should look. Under each complete still write the name of the star and the name of the picture.

Do the same thing with the stills you found in the July and August issues of SILVER SCREEN. You don't have to buy the magazines to enter the contest. If you wish, you may examine copies of SILVER SCREEN for July,

August and September at public libraries, or at the New York office of the publication, free of charge, and copy or trace the pictures from the originals.

Four scrambled stills were published in July, four in August, and the last four are in this issue. Be sure to complete all twelve stills and send them in together.

You have plenty of time to find out how smart a movie fan you are. Entries will be considered until September 10. That gives you a chance to prepare your entries carefully, and to be neat and accurate, virtues which will help you to win those prizes.

There are thirty-two prizes, you know, beginning with a first prize of \$500. There are six prizes of \$100 each, ten prizes of \$25 each and fifteen prizes of \$10 each.

No entries can be returned.

Here's your chance to get into the smart money!

RULES OF CONTEST

1. Thirty-two cash prizes will be paid by SILVER SCREEN Magazine as follows:

First Prize.....	\$500.00
Six Prizes of \$100 each.....	600.00
Ten Prizes of \$25 each.....	250.00
Fifteen Prizes of \$10 each.....	150.00

2. In three issues (July, August and September numbers) SILVER SCREEN Magazine is publishing scrambled stills from well-known motion pictures. Four complete stills appear in each issue. Each still is a scene from a popular movie. If combined correctly, four complete scenes may be produced. You may copy or trace the pictures from the originals in SILVER SCREEN Magazine and assemble them. \$1,500 in prizes as specified in rule No. 1 will be paid to the person sending in the nearest correctly completed, named and neatly arranged set of twelve stills.

3. Do not submit any solutions or answers until after the third set of scrambled stills has appeared in the September issue. Completed scrambled stills must be submitted in sets of twelve only. Identifying names of the star and of the picture should be written or typewritten below each completed still. At the conclusion of the contest all solutions should be sent to the

Scrambled Stills Editor, SILVER SCREEN, 45 West 45th Street, New York City. Be sure that your full name and complete address is written on, or attached to, your entry; that your entry is securely packed to guard against damage in transit; and that it carries sufficient postage to avoid delay.

4. Bear in mind that it costs absolutely nothing to enter this contest. Indeed, the contest is purely an amusement. You do not need to be a subscriber or reader of SILVER SCREEN Magazine to compete. You do not have to buy a single issue. Copies of SILVER SCREEN Magazine may be examined at the New York office of the publication, or at public libraries, free of charge.

5. Aside from accuracy in completing and identifying the scrambled stills, neatness in contestants' methods of submitting solutions will be considered in awarding prizes. Your solution of the twelve scrambled stills should be pasted or pinned together, with the names of the star and the picture written or typewritten below.

6. The judges will be a committee of members of SILVER SCREEN Magazine's staff. Their decision will be final. No relatives or members of the household of anyone connected with this publication can submit solutions. Otherwise, the con-

test is open to everyone everywhere.

7. In the case of ties for any of the prizes offered, the full amount of the prize tied for will be given to each tying contestant.

8. The contest will close at midnight on September 10th. All solutions received from the time the third set of scrambled stills appears to the moment of midnight on September 10th will be considered by the judges. No responsibility in the matter of mail delays or losses will rest with SILVER SCREEN Magazine. Send your answers as soon as possible after the last set of scrambled stills appears in the September issue, which will be for sale on the news stands on or about August 10th. The prize winners will be announced in the January 1932 issue of SILVER SCREEN.

SUGGESTIONS—Contestants may study the descriptive sentences in connection with the scrambled stills. These are the indicators for identifying the stills and stars and winning prizes.

It is suggested that contestants merely pin their solutions together until the three sets of stills are complete. This will permit the shifting and changing about of pictures as the contest progresses—and will give time for lengthy consideration and study.

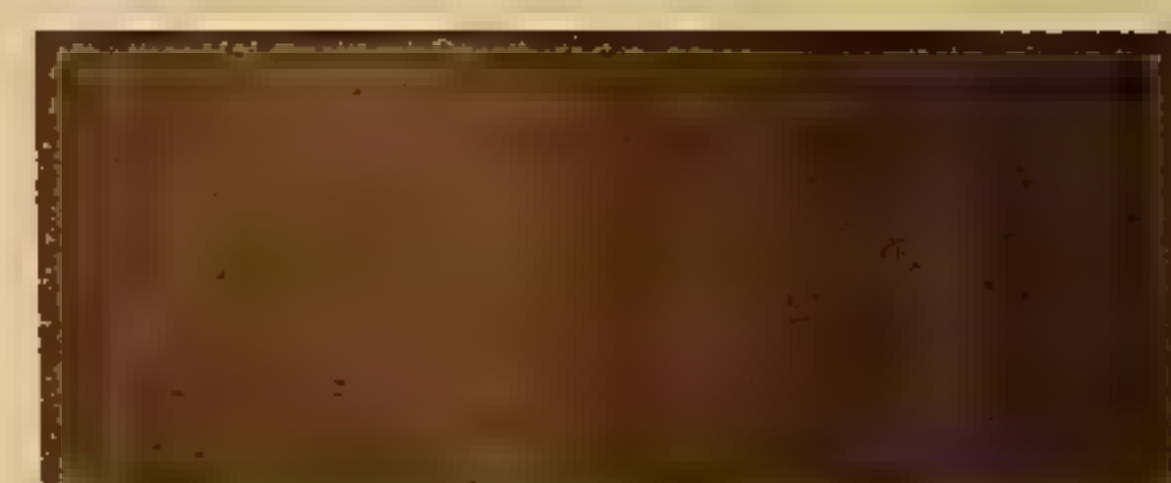
Each still is a scene from a popular motion picture.



HURRELL

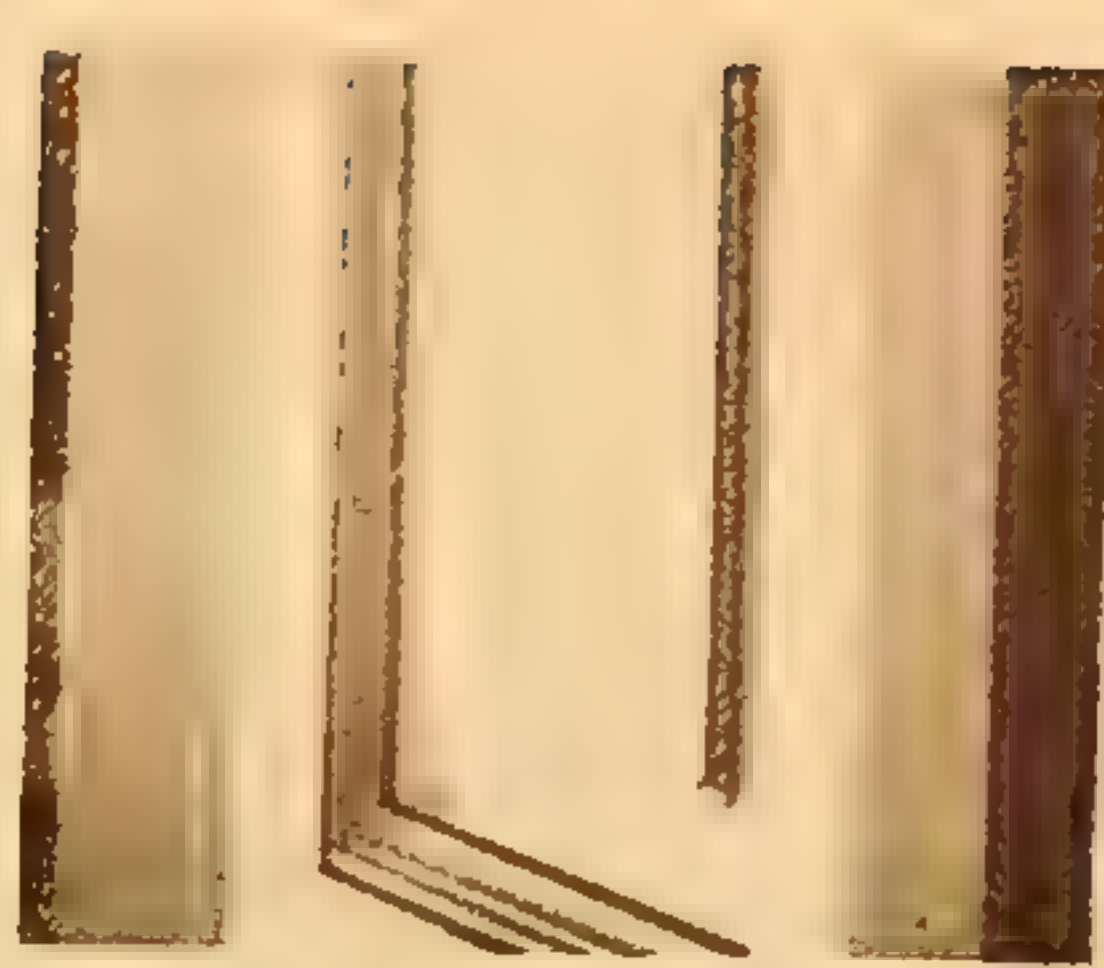
JOAN CRAWFORD

IS THIS the future Joan Crawford? First they said she was a model wife and knitted hooked rugs. And now they're telling her, "Get hot, Joan, get hot." M-G-M has decided that Joan must be sexed up, and this is the first movement in the campaign. You'll see the new Joan Crawford in "This Modern Age," and she'll be blonde-haired and pashy

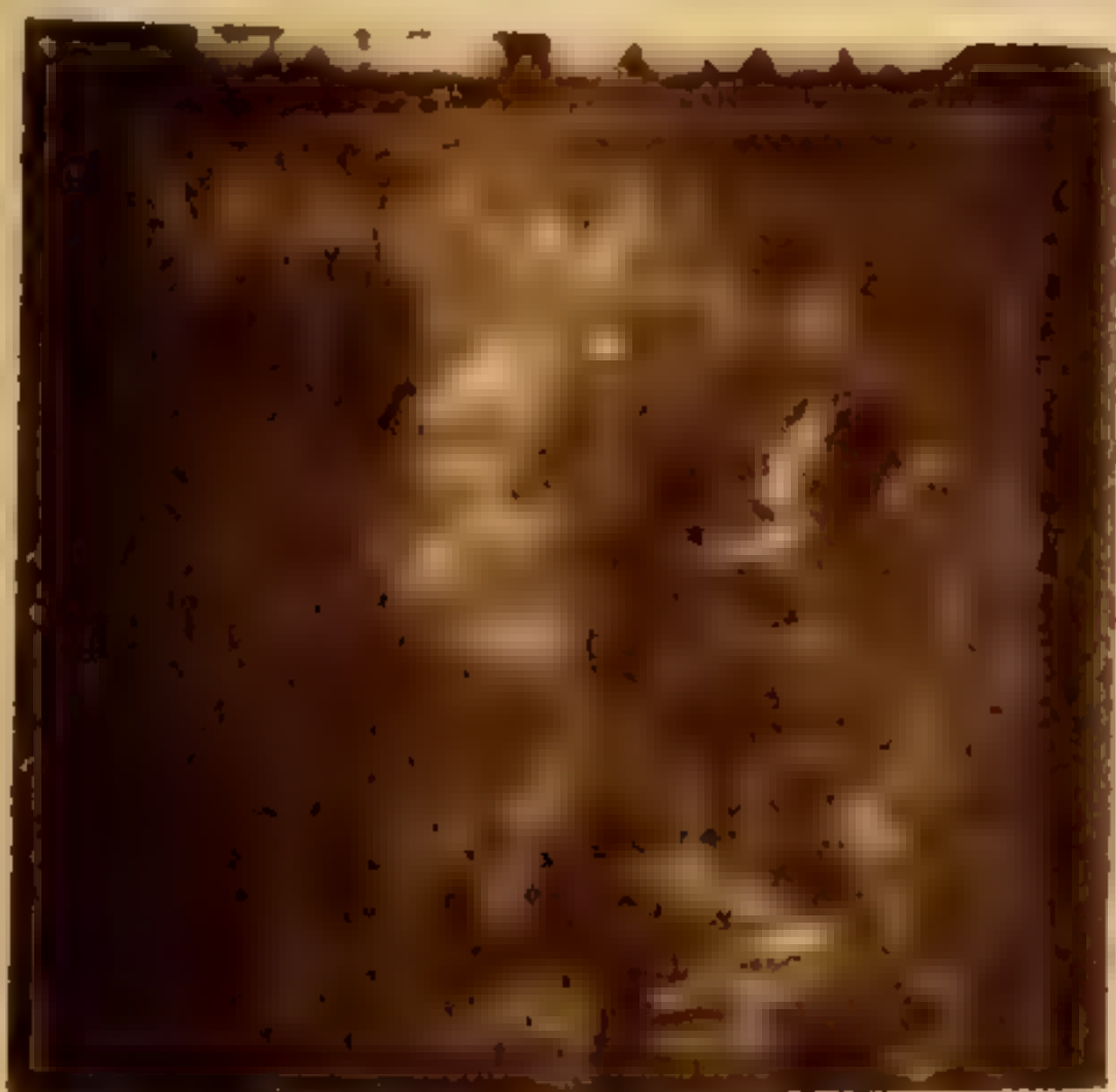


DON'T SKIP THE RULES FOR THE CONTEST ON PAGE 50!





HERE are the last four scrambled stills in SILVER SCREEN'S contest. Two sophisticated love dramas are represented. Then there's a great newspaper drama-comedy and a great kid story





BACHRACH

DOLORES DEL RIO

THE woman who rose above defeat. Above an unhappy marriage that cast a shadow over her girlhood. Above illness and pain. Above disappointment and heartbreak when she lost her contract with United Artists. And now she returns, happily married to Cedric Gibbons, triumphant over illness, more radiant than ever in "The Dove"



RICHEE

GEORGE BANCROFT

THE storm center of Paramount. Hollywood's he-man. He's calmed down. After threatening to go with Warners', bad boy Bancroft has signed a new contract with Paramount, and at a nice increase, too. Bancroft's happily married to Octavia Broske, and has a lovely daughter. You'll soon be seeing his first picture under his contract, "Rich Man's Folly"





TWO of Hollywood's loveliest lasses. One has been married; the other hasn't. One poses formally, the other informally. Not to keep you in suspense any longer, the two girls are Loretta Young, across the page, and Marian Marsh



ANN HARDING

ANN HARDING, her plane, and her husband, Harry Bannister. Those are the things Ann has to make her happy. Aviation, a new interest; marriage, a deep tie. Yet she isn't utterly happy. The story across the page tells you why



Ann Harding Isn't Contented

*The Story That She is
Has Been Published too
Many Times. We're Sick
of It. Here's the Truth*

By

Mary
Sharon



Though Ann
has a husband
who adores her
and a beautiful
baby, Jane, she wants
things she doesn't possess

JUST because Ann Harding has a husband who idolizes her, a palatial home, a beautiful baby and a successful career, don't think that she has everything.

If that were true, she might just as well call it a day and quit. Whenever a person reaches the point where there is nothing left in the world for them to daydream over, they are done. Finished. Washed up. And Ann Harding is none of these things.

Ann is vital, poised and charming, but beneath her cool exterior there burn the unsatisfied fires of ambition and desire. She has never reached the goal she originally set for herself. She may never reach it. She still wants things she doesn't possess.

Ann is one of those girls who will always be wanting something she doesn't possess. Reaching one goal, to find there is another more desirable one a bit farther on. This is the thing that makes for progress and achievement. Whenever one is really satisfied, he ceases to grow. Ann is still growing. Still achieving.

There is so much in Ann's background that is different and distinctive, so much that shows the character and the will of the woman, it is hard to understand why interviewers insist on tagging her normal and circumspect and contented.

To tell the truth, Ann herself is partly to blame for this. For contentment is a credo of hers. She probably believes that she is a contented person.

When she signed her first picture contract, she insisted that she be presented to the public as a perfectly normal person. She refused interviews at first on the plea that she was too ordinary to be interesting. The angle was different enough to catch the popular fancy and Ann went over big as the one really ordinary person in Hollywood. But Ann isn't normal and she isn't ordinary. She is an unusual young girl. She knows what she wants, and she goes after it and she usually gets it. But she doesn't always do what she wants to do. She isn't always happy and contented with her lot. She isn't smug and complacent and self-satisfied.

You can bet every penny of your mad money on that.

There have been several bitter disappointments in Ann's life, in spite of all publicity stories to the contrary.

"I have no deep-seated yearnings," she tells you quietly. "I live each day to the fullest and I don't think too much about tomorrow. I have no physical, mental or spiritual problems to solve. I love outdoor sports and play tennis, ride, drive, and now I am learning to fly. I study and read a great deal. Play the piano several hours each day. And I don't bother my head over religious questions. I let my conscience be my guide, because I haven't tried to decide whether there is a future life or not. My worrying over the question won't solve it or help me in any way. So I let it alone. If there is a future life, it is there. If there isn't, I'm not going to worry about that, either. When I first asked my mother to let me try out for a stage career, she told me that I was too normal to be a successful actress. I know I am poor copy because I haven't any great urge behind me and never have had. I am happy and contented with my lot."

And she believes it, too. Then, in the next breath she tells you how she has always wanted to be a great pianist. How she can play beautifully when she is alone and that it has been the biggest disappointment in her life that she cannot give her soul in music when others are present. She has tried time and again, but she always succumbs to stage fright in the presence of an audience, whether it be composed of musicians or of friends. Being unable to overcome this fear, she has relinquished her dream of being a famous pianist. But music is still first in her heart and always will be.

She has a beautiful ebony Beckwith piano, handmade and gold-plated, the [Continued on page 74]



Are you looking for a new hairdress? Doris Kenyon introduces this new one for evening wear. Just part your hair on the right side, fluff it over the left ear, and expose the right ear

More Movietown Topics

[Continued from page 41]

HELEN TWELVETREES was named in a \$100,000 damage suit because her car struck another and caused a slight injury to one of the passengers.

Helen got the suit dismissed finally—but that's what happens when one is a star.

BILLIE BURKE arrived in Hollywood recently looking like a young lady in her early thirties, but admitted she was thirty-nine years old. Her sixteen-year-old daughter, Patricia, accompanied her.

Maybe Billie will stay long enough to do a picture or two after her stage appearance in "The Vinegar Tree." She's married to Florenz Ziegfeld, you know.

Rumors have been going the rounds that Billie Dove and Howard Hughes, eccentric producer, have split up—but news from the inside says it isn't true.

A burglar robbed the home of Reeves Eason, director, and secured the amazing loot of sixty pennies.

A certain red-haired star telephoned Sylvia, Hollywood's famous reducing artist, recently and asked if her neck muscles could be taken down.

Sylvia, who is not afraid of the biggest stars, reminded the star that her hips and other parts of her body needed plenty of work.

The star hung up the phone quickly.

LINA BASQUETTE, started out to run an exclusive gown shop on Wilshire boulevard for film stars and society matrons, but the building wasn't completed when she wanted it, so now she seeks a return of her down payment of \$2,000 from the owners.

CINEMA stars are sometimes quite sentimental—but we can't blame them when pets are concerned.

The famous Hollywood Pet Cemetery is in the hands of receivers, and several stellar lights are fighting to keep the burial ground intact. The pets of Clarence Brown, Gloria Swanson, Rudolph Valentino, Louise Dresser, and Corinne Griffith are buried there.

HOLLYWOOD is a wicked place.

The three favorite pastimes of the moment are jig-saw puzzles, backgammon (you call it bah-gammon) and badminton, which is a form of miniature tennis.

QUITE the most exciting rumor in Hollywood in a long time, even if it isn't true, is that Greta Garbo is going to get married to a Swedish merchant named Andersson. What does Garbo say? Well, it's reported that she says no, but even that may be a rumor.

TALLULAH BANKHEAD told a New York newspaper that whenever she's feeling blue she decides to end it all by getting married. She's been in America now for half a year and she hasn't thought once of getting married.

AN ACTOR'S agent is trying to persuade Clara Bow to join Earl Carroll's "Vanities." He'd like Rex Bell to come along, too.

REMEMBER the rumors that Chester Morris was going to play "The Sheik"? Well, Chester laughed them off and now the new candidate for the rôle is Georges Metaxa, who was imported by Paramount to play opposite Claudette Colbert in "Secrets of a Secretary."

IT'S REPORTED that before he went off on his trip to India, Douglas Fairbanks asked a lawyer how he could get a nice divorce. Doug and Mary, who joined each other abroad, deny the whole thing. But just the same the rumor grows stronger and stronger that there will be a divorce and that Doug is very much interested in Lady Mountbatten, an English noblewoman whom the Fairbankses have entertained at Pickfair, their Hollywood home.

Because of an abscessed tooth, John Boles can't star in "Strictly Dishonorable," and Paul Lukas has been borrowed for the part instead.

AS YOU may remember, when Richard Barthelmess and Mary Hay were divorced in 1926, it was decided that each parent could have six months' custody of the child until she's nineteen. She's now with Dick and Mrs. Barthelmess, 2d (Jessica Haines Sargeant) until Christmas.

LIONEL BARRYMORE, who's a swell director, scored such a success as an actor in "A Free Soul" that he's been overwhelmed with parts and hasn't had a chance to go back to the megaphone. He'll have an important part in "Guilty Hands" and will portray a villainous Russian baron in Elissa Landi's picture, "The Yellow Ticket."

CONCHITA MONTENEGRO, the hot Spanish girl, is playing Janet Gaynor's rôle in "Daddy Long Legs" in the Spanish version.

JOHNN WAYNE has made "Arizona" for Columbia, after having been dropped by Fox. [More Movietown Topics on page 62]



"I'm
over 40!"
Pauline Frederick

Photo By
RAY HUFF
Los Angeles, 1931

*Fascinating stage and screen star has
a Complexion Secret you, too, can share!*



PAULINE FREDERICK in her present stage success, *Elizabeth the Queen*, transforms her face with the versatility for which she is famous.

"I AM over forty years old," says Pauline Frederick. But who would believe it looking at the recent picture above!

"And I am now realizing that birthdays do not count if a woman keeps her youthful complexion.

"After every performance of my present stage vehicle, *Elizabeth the Queen*, I use Lux Toilet Soap to cleanse my skin of makeup. Not only does it remove every trace of grease paint, but it protects my complexion and leaves my face feeling fresh and invigorated.

"For a long period I have used this soap regularly and find that it does wonders for my skin."

Countless other beautiful women of the stage and screen agree!

*Hollywood's favorite
Complexion Care*

In Hollywood, of the 613 important actresses (including all stars) 605 use fragrant white Lux Toilet Soap *regularly*. The Broadway stars, the European stars, too, are devoted to it. Surely you will want to try it!

LUX Toilet Soap-10¢



Are you looking for a new hairdress? Doris Kenyon introduces this new one for evening wear. Just part your hair on the right side, fluff it over the left ear, and expose the right ear

More Movietown Topics

[Continued from page 41]

HELEN TWELVETREES was named in a \$100,000 damage suit because her car struck another and caused a slight injury to one of the passengers.

Helen got the suit dismissed finally—but that's what happens when one is a star.

BILLIE BURKE arrived in Hollywood recently looking like a young lady in her early thirties, but admitted she was thirty-nine years old. Her sixteen-year-old daughter, Patricia, accompanied her.

Maybe Billie will stay long enough to do a picture or two after her stage appearance in "The Vinegar Tree." She's married to Florenz Ziegfeld, you know.

Rumors have been going the rounds that Billie Dove and Howard Hughes, eccentric producer, have split up—but news from the inside says it isn't true.

A burglar robbed the home of Reeves Eason, director, and secured the amazing loot of sixty pennies.

A certain red-haired star telephoned Sylvia, Hollywood's famous reducing artist, recently and asked if her neck muscles could be taken down.

Sylvia, who is not afraid of the biggest stars, reminded the star that her hips and other parts of her body needed plenty of work.

The star hung up the phone quickly.

LINA BASQUETTE, started out to run an exclusive gown shop on Wilshire boulevard for film stars and society matrons, but the building wasn't completed when she wanted it, so now she seeks a return of her down payment of \$2,000 from the owners.

CINEMA stars are sometimes quite sentimental—but we can't blame them when pets are concerned.

The famous Hollywood Pet Cemetery is in the hands of receivers, and several stellar lights are fighting to keep the burial ground intact. The pets of Clarence Brown, Gloria Swanson, Rudolph Valentino, Louise Dresser, and Corinne Griffith are buried there.

HOLLYWOOD is a wicked place. The three favorite pastimes of the moment are jig-saw puzzles, backgammon (you call it bah-gammon) and badminton, which is a form of miniature tennis.

QUITE the most exciting rumor in Hollywood in a long time, even if it isn't true, is that Greta Garbo is going to get married to a Swedish merchant named Andersson. What does Garbo say? Well, it's reported that she says no, but even that may be a rumor.

TALLULAH BANKHEAD told a New York newspaper that whenever she's feeling blue she decides to end it all by getting married. She's been in America now for half a year and she hasn't thought once of getting married.

AN ACTOR'S agent is trying to persuade Clara Bow to join Earl Carroll's "Vanities." He'd like Rex Bell to come along, too.

REMEMBER the rumors that Chester Morris was going to play "The Sheik"? Well, Chester laughed them off and now the new candidate for the rôle is Georges Metaxa, who was imported by Paramount to play opposite Claudette Colbert in "Secrets of a Secretary."

IT'S REPORTED that before he went off on his trip to India, Douglas Fairbanks asked a lawyer how he could get a nice divorce. Doug and Mary, who joined each other abroad, deny the whole thing. But just the same the rumor grows stronger and stronger that there will be a divorce and that Doug is very much interested in Lady Mountbatten, an English noblewoman whom the Fairbankses have entertained at Pickfair, their Hollywood home.

Because of an abscessed tooth, John Boles can't star in "Strictly Dishonorable," and Paul Lukas has been borrowed for the part instead.

AS YOU may remember, when Richard Barthelmess and Mary Hay were divorced in 1926, it was decided that each parent could have six months' custody of the child until she's nineteen. She's now with Dick and Mrs. Barthelmess, 2d (Jessica Haines Sargeant) until Christmas.

LIONEL BARRYMORE, who's a swell director, scored such a success as an actor in "A Free Soul" that he's been overwhelmed with parts and hasn't had a chance to go back to the megaphone. He'll have an important part in "Guilty Hands" and will portray a villainous Russian baron in Elissa Landi's picture, "The Yellow Ticket."

CONCHITA MONTENEGRO, the hot Spanish girl, is playing Janet Gaynor's rôle in "Daddy Long Legs" in the Spanish version.

JOHNN WAYNE has made "Arizona" for Columbia, after having been dropped by Fox. [More Movietown Topics on page 62]



Photo By
RAY HUFF
Los Angeles, 1931

"I'm
over 40!"

Pauline Frederick

*Fascinating stage and screen star has
a Complexion Secret you, too, can share!*



PAULINE FREDERICK in her present stage success, *Elizabeth the Queen*, transforms her face with the versatility for which she is famous.

"I AM over forty years old," says Pauline Frederick. But who would believe it looking at the recent picture above!

"And I am now realizing that birthdays do not count if a woman keeps her youthful complexion.

"After every performance of my present stage vehicle, *Elizabeth the Queen*, I use Lux Toilet Soap to cleanse my skin of makeup. Not only does it remove every trace of grease paint, but it protects my complexion and leaves my face feeling fresh and invigorated.

"For a long period I have used this soap regularly and find that it does wonders for my skin."

Countless other beautiful women of the stage and screen agree!

*Hollywood's favorite
Complexion Care*

In Hollywood, of the 613 important actresses (including all stars) 605 use fragrant white Lux Toilet Soap *regularly*. The Broadway stars, the European stars, too, are devoted to it. Surely you will want to try it!

LUX Toilet Soap-10¢

More Movietown Topics

[Continued from page 60]

WHEN Warner Baxter and the Missus (Winifred Bryson) went on their vacation, they sailed for Honolulu and occupied Janet Gaynor's beach home there, which makes it look as though Janet had decided to be a good girl and finish work on "Merely Mary Ann." You may remember that she was furious with Fox for casting Beryl Mercer in an unsympathetic part in the picture, because Beryl's always played a lovable little lady. But Beryl is still in the picture and so is Janet, and Fox doesn't know anything about the report that Janet didn't like that bit of casting.

CHARLES FARRELL said that when they returned to Hollywood, Virginia Valli and he would live at his home. Virginia said no—they would live at hers. They compromised. They're living at Virginia Valli's home in Beverly Hills.

Zelma O'Neal has moved into Charlie Farrell's former home at Toluca.

REMEMBER our story on Ina Claire in the August issue, "She Loves a Good Fight"? Well, it looks as if she'll have one. She's telling Sam Goldwyn just what she thinks of the idea of having Lowell Sherman direct her in "The Greeks Had a Name For Them" and co-star with her at the same time. As you might guess, she doesn't like the idea one little bit. Conferences about it are going on behind closed doors.

LOUELLA PARSONS, the movie columnist, and her husband, Dr. Harry W. Martin, went to Hawaii with Bebe Daniels and Ben Lyon, and our own Harriet Parsons pinch-hits for Louella during her mother's absence.

JULIA SHAWELL tells this story about Marie Dressler.

Three women who were flaunting their feathers in fine society invited Marie to dinner. She accepted.

One of the women was Princess Zika, another Madam Ruska, and the third the princess's sister.

The princess and Marie arrived first. The princess was dressed to kill. She wore an aigrette-trimmed turban and long earrings. Marie was dressed simply, as usual. "You look lovely," said Marie.

The princess smiled condescendingly.

Madam Rushka was the next to arrive, and she also had a turban, aigrettes and wore long earrings.

"You both look lovely," said Marie.

The princess's sister made the last and most impressive appearance. She had even more aigrettes than the others and wore longer earrings.

She greeted Marie patronizingly.

"My heavens," said Marie, "all three of you look wonderful. But why didn't you girls tell me this was going to be a masquerade? I would have dressed up for it, too."

WHEN Constance Bennett switched her affections from the Marquis de la Falaise to Joel McCrea and proclaimed him the ideal leading man, it didn't hurt Joel any, for he's now being groomed for stardom.

Leon Janney and Junior Coughlan are going in for baseball.

DOES Alice White dangle a wedding ring on a chain around her neck, or has someone been seeing things?

WESTERNS are coming back!

As soon as he gets through with his work for the Sells-Floto Circus, Tom Mix will make six Westerns for Universal.

Carl Laemmle says, "It may occur to some that it is significant that Universal is to return to a field in which it was formerly preeminent but which it entirely abandoned last year. It is significant. We discovered, to our amazement, that the field for Western pictures is a very great one, and one which fills the need of a large section of the moving picture-going public for legitimate and uncensorable excitement."

"HOSS operas" are in fashion again. Ken Maynard and his horse Tarzan are doing their stuff for Tiffany. George Duryea is going to be starred as a Western star by RKO-Pathé and he's even been given a new name, Tom Keene. Ted Thomson, brother of the late Fred Thomson, is carrying on, and Silver King, his brother's horse, is an important part of this act.

AT LAST Alice White comes back! She has been signed by Tiffany, and her first picture under her new contract will be "The Monster Kills."

The same company has also signed Bessie Love, who hasn't had a good picture since "Broadway Melody," for "Morals for Women" opposite Conway Tearle.

REX BELL, Clara Bow's current boy friend, is featured in "Battling With Buffalo Bill."

JACK OAKIE is said to have made up with Paramount. The trouble arose over his having too many agents and wanting a larger salary so that he'd have something left over for himself. His pictures haven't been doing well enough at the box-office to justify the amount he asked, said Paramount. But it's all been settled by Paramount buying off some of the agents.

The first thing Jackie "Skippy" Cooper did after signing his new contract with Metro-Goldwyn-Mayer was to start a football team on the studio lot. Wallace Beery and Buster Keaton were the first to join.

Rex Bell will marry Clara Bow—if he can persuade Clara to say "yes."



Director Archie Mayo and the cameraman photograph a close-up over Connie Bennett's shoulder in "Bought"

Created to Screen Star Types . . .

A New Kind of MAKE-UP Now Ready for You



Individual color harmony in everyday make-up for every variation in blonde, brunette, redhead and brownette . . . no more off-colors . . . no clash in colors . . . no harsh, grotesque effects . . . perfect blending of color harmony and texture so that make-up beautifies undetectably . . . lastingly perfect under most trying conditions . . . created to the matchless beauty of screen star types and proved perfect by the host of Hollywood stars!

COLOR HARMONY is the magic artistry to accentuate alluring beauty in a new kind of make-up originated by Max Factor, Hollywood's Genius of Make-Up, for the screen stars . . . and for you.

This new idea in Society Make-Up . . . in the powder, rouge, lipstick and other requisites important to your every-day beauty . . . is so certain in beauty results that Max Factor's make-up is beauty insurance in the wonderful, thrilling productions costing millions released from all Hollywood Studios.

"The beauty effect of make-up depends on color harmony in the make-up ensemble," says Max Factor. "No more is beauty in pictures risked to the haphazard selection of a face powder, or rouge or lipstick. The complete make-up is developed in perfect color harmony to blend with the colorings of the individual, whether she be blonde, brunette, redhead or brownette."

Now you may share this priceless beauty secret. You may have your own individual color harmony in Society Make-Up created for you by Max Factor . . . just as though you were a screen star. A Society Make-Up ensemble . . . powder, rouge, lipstick, eyeshadow, etc. . . so perfect in color harmony, in texture, in velvety smoothness that the complete make-up will blend perfectly with the skin texture, enhancing natural beauty without visibly revealing make-up.

Discover now what Hollywood's Make-Up discovery will bring to you personally in added charm and fascination. Just mail coupon to Max Factor for your complexion analysis, make-up color harmony chart and copy of his book, "The New Art of Society Make-Up" . . . a gift prized by famous stars of filmland, and perhaps the most important you may ever receive.



EVALYN KNAPP
First National Star, and Max Factor, Hollywood's Make-Up Genius, using the correct color harmony shade in face powder.

Evalyn Knapp says:
"I have found that my individual color harmony in Society Make-Up is absolutely faultless."

BETTY COMPTON, famous star, writes "I adore the lovely soft colorings in make-up which I know are possible to gain only with Max Factor's Society Make-Up." *Betty Compton*



JOAN BLONDELL, First National star, says: "Max Factor's color harmony is 'the discovery' of the day from every woman's viewpoint."



MAX FACTOR'S Society MAKE-UP



Cosmetics of the Stars ★★HOLLYWOOD

96% of all Make-Up used by Hollywood's Stars and Studios is Max Factor's.
(Los Angeles Chamber of Commerce Statistics)

©1931 Max Factor



MAIL FOR YOUR COMPLEXION ANALYSIS

Mr. Max Factor—Max Factor Studios, Hollywood, Calif. 17-9-42
Send me, without obligation, my complexion analysis, make-up color harmony chart, and 48-page illustrated book, "The New Art of Society Make-Up". I enclose 10c (coin or stamps) for postage and handling.

Name _____

Address _____

City _____

State _____

COMPLEXION	COLOR EYES	LIPS
Light		Moist
Fair	COLOR LASHES	Dry
Medium		SKIN
Ruddy	COLOR HAIR	Oily
Dark		Dry
Sallow	AGE	
Olive	Answer with Check Mark	

Talkies in Tabloid

[Continued from page 13]

LAUGH AND GET RICH

Fair
(RKO)

A nice homey comedy about people who get rich when you least expect it. Hugh Herbert is grand as a ne'er-do-well who gets rich quick. Edna May Oliver is all right, but she was certainly funnier in "Cimarron." The picture's entertaining but not a laugh riot.

LAUGHING SINNERS

Fair
(M-G-M)

This may draw fans on the strength of Joan Crawford's acting, but it isn't up to the standard of her recent pictures. She plays a cabaret girl who joins the Salvation Army to blot out the memory of a great sin. But when she meets the man she loved, she falls again. Clark Gable and Neil Hamilton are the men.

LAWYER'S SECRET, THE

Good
(Paramount)

You don't have to be a Buddy Rogers fan to admire his simple and sincere acting in this one. He's no longer a sweet youth, but a coward willing to see an innocent man sentenced for murder rather than confess his own complicity. Clive Brook is a little too self-righteous as the lawyer, and Richard Arlen has only a small part, so Buddy walks off with the picture.

LOVER COME BACK

Fair
(Columbia)

Can you imagine Betty Bronson as a designing vamp? Well, she's terribly miscast, and she acts all over the place till you're ready to scream. The story's about a man who marries a baby vamp in preference to a real girl. The vamp proves unfaithful and he goes back to the girl he should have married in the first place. Jack Mulhall is fair as the man.

MAD GENIUS, THE

Good
(Warners)

A powerful picture with John Barrymore turning in an impressive performance. He plays a cripple who longs to be a great dancer and fulfils his own dreams through a foundling whom he trains. There is a blood-curdling climax.

MALTESE FALCON

Fair
(Warners)

Bebe Daniels is the nominal star of this mystery picture, but she hasn't much to do. Ricardo Cortez is interesting as a fast-thinking detective who solves the mystery behind a number of murders committed in an attempt to get hold of the Maltese Falcon, a statuette filled with precious stones.

MEET THE WIFE

Fair
(Columbia)

A bedroom farce about a wife who isn't aware of the fact that she has two husbands. Laura La Plante tells her second husband how good her first hubby was, and the pay-off comes when she learns that her first husband is still alive. If you like farces with a great deal of galloping around through hallways and bedrooms, you may like this one.

NEVER THE TWAIN SHALL MEET

Fair
(M-G-M)

A South Sea islands picture about the white, wealthy young chap in love with the half Polynesian girl. Two things save the picture from being utterly mediocre—the acting of Leslie Howard, Conchita Montenegro and Karen Morley, and the photography.

PARTY HUSBAND

Fair
(First Nat.)

Not precisely a triumph for Dorothy Mackaill. The pattern of this one is similar to all the other stories that have preceded it about the futility of trying to make marriage more modern. It's the story of a marriage that almost goes on the rocks because the husband and wife permit each other too much freedom. James Rennie doesn't click as the husband.

SEED

Good
(Universal)

A tear-jerker which most women will enjoy and most men will consider just sentimental tripe. John Boles doesn't sing but goes dramatic. His childhood sweetheart understands his yearning to write, so he leaves his wife and children and goes with her. Sometimes they call this "field work for material." Oh these writers! However, he has his fling at life and the ink pots, and after he has cooled off a bit he remembers the little wife at home. In later years, he returns and realizes what a bitter mistake he has made.



Marie Prevost as "Rosalie" in "Lullaby," a Metro-Goldwyn-Mayer picture featuring Helen Hayes and directed by Edgar Selwyn

Lois Wilson gives a touching performance as the wife.

SHE WOLF, THE

Good
(Universal)

May Robson's acting will repay you for sitting through a picture that without her wouldn't be worth anything. This grand old trouper exaggerates her performance, but she gives it life and she gives you laughter. The story's about a wealthy old woman who underneath her harshness has a heart of gold.

SMART MONEY

Good
(Warners)

Edward G. Robinson gives a fascinating and high-powered performance in this story of a small-town gambler who invades the big cities and makes good—also as a gambler. But he's nuts about blondes, and through them the District Attorney gets him and signs him up for the Big House. This picture is almost as powerful as "Little Caesar." James Cagney is good in a minor rôle, but Robinson is just grand.

SMILING LIEUTENANT, THE

Great
(Paramount)

Chevalier's best picture since "The Love Parade." Only Lubitsch could have directed it. It's sophisticated entertainment about a lieutenant who loves an entertainer in a beer garden but is forced to marry a princess. Claudette Colbert is lovely as the lieutenant's real sweetheart; but Miriam Hopkins plays the part of the princess with both humor and pathos.

SUBWAY EXPRESS

Fair
(Columbia)

A mystery picture whose entire action is confined to what happens in a subway express train in New York. Jack Holt as a police inspector solves the mystery of how a man was suddenly killed in the train as the lights went out. Lacking in variety and inaccurate in details.

SVENGALI

Great
(Warners)

One of John Barrymore's best bits of acting. He makes the character of Svengali a truly haunting one. There is excellent photography to help out his brilliant performance as the hypnotist under whose power Trilby deserted her sweetheart to rise to greatness as a singer. Marian Marsh is a bit immature but lovely as Trilby.

TARNISHED LADY

Fair
(Paramount)

An interesting new star makes her debut in a slow and silly picture. The star is Tallulah Bankhead, who is the only redeeming feature of the picture. The story is about a girl who marries a rich man to save her mother, though she loves another. When her husband loses his money, she learns his true value.

TEXAS RANGER, THE

Good
(Columbia)

Here's a wild woolly one for the Buck Jones fans. It's really much better than the average Western. Buck Jones is sent out to capture a girl suspected of murder. Of course, he falls in love with her, and also of course, she turns out to be innocent. But the acting of the cast is good enough to overcome this trite plot.

THREE ROGUES The rogues are Victor Fair (Fox) McLaglen, Lew Cody and Eddie Gribbon. The story's about a valuable map in the possession of the heroine, Fay Wray. There's fast shooting, fast riding, and a land rush in this one.

TRAVELING HUSBANDS
Fair (RKO)

If you like a picture which changes from farce to tragic melodrama in five reels, you may want to rate this as "good." Evelyn Brent's performance deserves praise, at any rate. The story starts off as a comedy about a traveling salesman but ends up with a shooting, melodrama and mystery.

UP. POPS THE DEVIL
Good (Paramount)

Light, pleasant comedy-drama. Carole Lombard and Norman Foster give charming performance as a young couple who run into difficulties when the wife becomes the breadwinner and the husband tries to write a novel at home and to do the housework. Skeets Gallagher, Stuart Erwin and Joyce Compton help keep the comedy light and gay.

VICE SQUAD, THE
Good (Paramount)

This carries a lot of suspense, though it might have been more powerful if the romantic side of the story had been soft-pedalled. Paul Lukas has the difficult and trying role of a man who becomes a stool pigeon to escape a charge of manslaughter, and who has a chance to come back to his own world if he lets an innocent girl be framed. Kay Francis has a rather wishy-washy part, and the feminine honors go to Judith Wood, a newcomer.

WHITE SHOULDERS
Good (RKO)

This just scrapes into the class of better pictures. There's hardly any attempt at plausibility, but the story has a new twist or two. A husband forces his errant wife to live with her lover, who turns out to be a crook. Ricardo Cortez gives the best performance, and Mary Astor and Jack Holt do fairly well.

WOMAN OF EXPERIENCE, A
Fair (Pathé)

A feminine spy with a past falls madly in love with a nice chap, William Bakewell. His folks object until her dangerous duties lead to her being shot, and then they let the two marry because the spy has only six more months to live. Helen Twelvetrees does right by this yarn, but this yarn doesn't do right by Helen.

YOUNG DONOVAN'S KID
Good (RKO)

Richard Dix is billed as the star of this picture. He gives a good performance but Jackie ("Skipper") Cooper almost breaks your heart. You have eyes and ears only for him. Jackie plays a youngster left in the care of a gangster. He worships the gangster and is heart-broken when a judge sends him away. If this one doesn't make you cry, there's something wrong with your tear-ducts.

YOUNG SINNERS
Good (Fox)

Thomas Meighan is great in a story that's just average. He plays a physical culture trainer who brings back to normal a young lad who has been disappointed in love and who has taken to drink as a result. Hardie Albright and Dorothy Jordan are supposed to be the young sinners, but they're so nice and clean-cut, you just don't believe it.

FASHIONS

are again feminine

MARY ASTOR, charming Radio Pictures player, knows the value of sophistication in an evening gown. She chooses black, cut on simple flowing lines. Black again is her choice for town in this smart dressmaker suit, banded in flat fur.



CURRENT STYLES are built on youthful contours. Curves are the mode. But they must be delicate, graceful — and combined with rounded slimness.

So we hurry to diet and exercise. But you should have plenty of "bulk" to complete the adequate reducing diet. For without this vital necessity, improper elimination soon develops.

When that happens, poisons remain in the body. Complexions become sallow. Eyes are dulled. Wrinkles and pimples appear, together with headaches, loss of energy, and even serious disease.

Yet there's no need to run this risk. Two tablespoonfuls of Kellogg's ALL-BRAN daily will guarantee proper elimination. Isn't this much safer than dosing

your system with pills and drugs?

Far more pleasant too. Because you'll never lose your appetite for Kellogg's ALL-BRAN. Serve with milk, in fruit juices, clear soups, etc. Use it as a cooking ingredient. Kellogg's ALL-BRAN is not fattening.

Look for the red-and-green package. At all grocers. Made by Kellogg in Battle Creek.

WRITE FOR FREE BOOKLET
"THE MODERN FIGURE"

Leading motion-picture actresses are shown to you in "fashion close-ups," wearing the costumes that millions of critical eyes will see on the screen. Everything from sports-togs to evening gowns. In addition, the booklet is full of valuable information on how to reduce wisely. Free upon request.



KELLOGG COMPANY
Dept. D-9, Battle Creek, Michigan

Please send me a free copy of your booklet, "The Modern Figure."

Name _____

Address _____

You should use GENUINE MAYBELLINE



says Natalie Moorhead

POPULAR ACTRESS FEATURED IN RADIO PICTURES

Every girl and woman can enhance her beauty by bringing out the loveliness in her eyes. For, when she transforms her lashes from scantiness to rich dark fringe with Maybelline Eyelash Darkener, her eyes become infinitely more expressive.

And when she blends a bit of Maybelline Eye Shadow on her upper eyelids, she lends her eyes a note of the exotic, thereby making them more interesting.

The finishing touch to the perfect eye make-up is provided by the new indestructible Maybelline Eyebrow Pencil. Smooth, clean and easy to use.

You'll like genuine, harmless Maybelline preparations. You'll prefer them—just as the many famous stars of the stage and screen do—and just as millions of smart women have preferred them for over fifteen years.

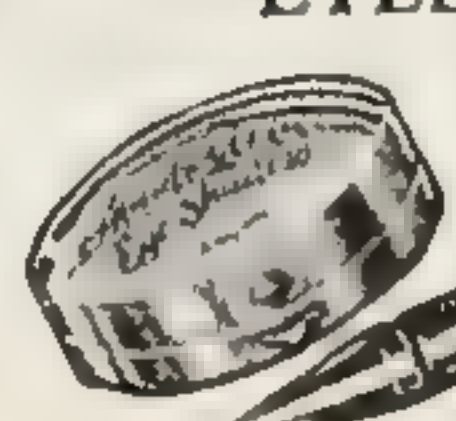


All toilet goods counters have both the solid and waterproof liquid forms of Maybelline Eyelash Darkener in Black and Brown—the Eye Shadow in Blue, Brown, Black and Green, and the Eyebrow Pencil in Black and Brown. Insist upon the genuine.

Maybelline

EYELASH DARKENER
EYE SHADOW
EYEBROW PENCIL

All Maybelline preparations are 75c excepting the Eyebrow Pencil which is 35c.



Maybelline Co.
Chicago

The Eleven Gentlemen of Hollywood

[Continued from page 17]

suspense. The eleven gentlemen are Ronald Colman, Lewis Stone, Tom Moore, William De Mille, H. B. Warner, James Gleason, Adolphe Menjou, Douglas Fairbanks, Jr., and that as yet comparatively unknown newcomer, Jameson Thomas, who is a star in his own country.

You may reasonably object that these names total only nine. The other two are the benefit of the doubt.

Lewis Stone's unimpeachable behaviour in fifteen years of public motion picture life, allied with his perfect manners on the screen, needs no support. One may say the same of Adolphe Menjou, forgiving him his gum, and of H. B. Warner, discounting the unfortunate circumstance that Cecil De Mille cast him as Christ, and totally ignoring the publicity story that he left the cast of "The Prodigal" rather than slap a woman's face.

William De Mille is more difficult to account for. Being an unspectacular director, his personality is unknown to the public. Being a gentleman, his private views are hidden by reserve. Yet his personal contacts leave an indelible impression of polished gentleness.

In spite of his almost hermit existence, it is not to be thought that Ronald Colman's quality of gentleness is purely negative. The guest of honor at a London party, he found himself besieged by beautiful and accomplished women. There was one who did not approach him. She was ugly, and—in that company—pitifully conscious of the fact. Colman sought her out and devoted most of his evening to her—an act of graciousness which would not have occurred to any man to whom "Hollywood" attaches as an adjective.

The story which attests James Gleason's qualification is of how an American's gentlemanliness overcame an Englishman's. Gleason was walking down the Waterloo Road in London, England, when

his glance was arrested by the appearance of a shabby young man with his hands in his pockets, standing on the sidewalk staring fixedly at nothing. Gleason approached him with his mind made up.

"Got a match?" he said.

"No," said the young man. "I'm sorry I haven't." His speech was the cold, impersonal drawl of a 'Varsity Englishman.

"Cigarette?"

"No, thanks."

"I'd like you to have a drink with me."

The Englishman looked at Gleason as if he were not there.

"I don't drink with strangers."

In any other circumstances Gleason must have apologized and gone his way. But he had from the first recognized the unnatural glow in the young man's eyes.

"You're going to have a drink with me if I have to drag you into a pub." He looked as if he meant it—and a gentleman instinctively avoids a brawl. The Englishman accompanied him with an air which was a contemptuous rebuke. Gleason took it on the chin. He ordered whiskeys and soda. His efforts to draw the stranger into conversation met with little success. Until, in pulling out his handkerchief, the Englishman spilled a half dozen full boxes of matches from his pocket—and left them on the floor, with a flush rising in his thin cheeks.

Gleason took the offensive.

"You're a 'Varsity man?"

"Yes."

"Married?"

"Yes."

"Any children?"

"Two."

"You were in the army?"

"The Guards." A little defiant, this.

"Then what in hell are you doing selling matches?"

The stranger rose, swayed a little on his



Neil Hamilton, Metro-Goldwyn-Mayer featured player, stops for a cup of coffee at one of California's many roadside coffee and sandwich shops

feet and found himself pushed back in his chair.

"I'm a business man," said Gleason, "and I lend money as a business proposition. I'm going to lend you five pounds—at interest. And you'll pay it back." He scribbled an I.O.U. "Sign that. *Sign it.*"

The young man struggled with himself. "I may not—"

"You will. Return it to me at the Mayfair Hotel, when you can."

He forced the money (equivalent to \$25) into the young man's hand, took the I.O.U. and strode out.

Jimmie Gleason does not yet know the address of the Mayfair Hotel. He was staying in a house near St. James' Palace. Under his own—not the fictitious name, he gave help to a starving ex-officer of the Guards.

There is a Regency air about the *beau geste* of Jameson Thomas. Thomas was accompanying Alice Joyce to a very fashionable theatre. While standing talking in the brilliantly lighted lobby, what appeared to be a teddy slid to the floor round her feet. Miss Joyce stepped out of it. Thomas stooped and swiftly, nonchalantly, put it in his pocket. It transpired that the garment was an afternoon frock which Alice Joyce had, in her haste to change, unfastened but not removed before slipping on an evening gown and hurrying to the theatre. But the cool *savoir faire* displayed by Thomas, and typical of the man, was no less evidential of good breeding than if the garment had been much nearer and dearer to his companion's self-respect.

It is impossible not to include Douglas Fairbanks, Jr., in this list. It would be enough to cite his tactful handling of innumerable occasions when he has been goaded with silly questions about his life with Joan Crawford and their love. But there was also that hot, stifling noon when he had been consistently, insidiously insulted for nearly two hours by a journalist visiting the First National lot. After receiving a more than usually poisoned thrust, young Doug waved a hand at the blistering sunshine.

"Bloody hot! Isn't it?" he said, and smiled, with sincere, generous sympathy. After he left, that journalist wished he had asked the pardon of a very polished young gentleman. I know, because I was the journalist.

In portraying a great gentleman on the screen, no actor has ever equalled the perfection of Lewis Stone. His Count Pahlen in "The Patriot" is still the exposition par excellence of motion picture aristocracy. But no actor in Hollywood exceeds Tom Moore in instinctive, superlative gentlemanliness in private life.

Years ago as a peasant boy in Ireland, Tom Moore opened gates for the Meath Hunt. When he returned to Ireland on a visit nearly two decades later, he rode a blood hunter with the same hounds, and with the flower of the county aristocracy.

"Do you know the country?" he was asked.

"Why, yes!" he confessed, smiling, "I used to open gates for this hunt."

They loved him for it.

In their different ways, these nine men qualify.

The other two?

You'll have to figure those out for yourself.



Motion picture actresses and directors long ago discovered that bright and lustrous hair is one of the most important factors in the success of the stars.

Not every woman will become a movie star through the use of Hennafoam Shampoo, but every woman, and child as well, can have just as bright hair as the most beautiful star.

Hennafoam

TRADE MARK REG.

SHAMPOO

If your dealer is unable to supply you, send this coupon with 10 cents.

HENNAFOAM CORPORATION
511 W. 42nd Street
New York

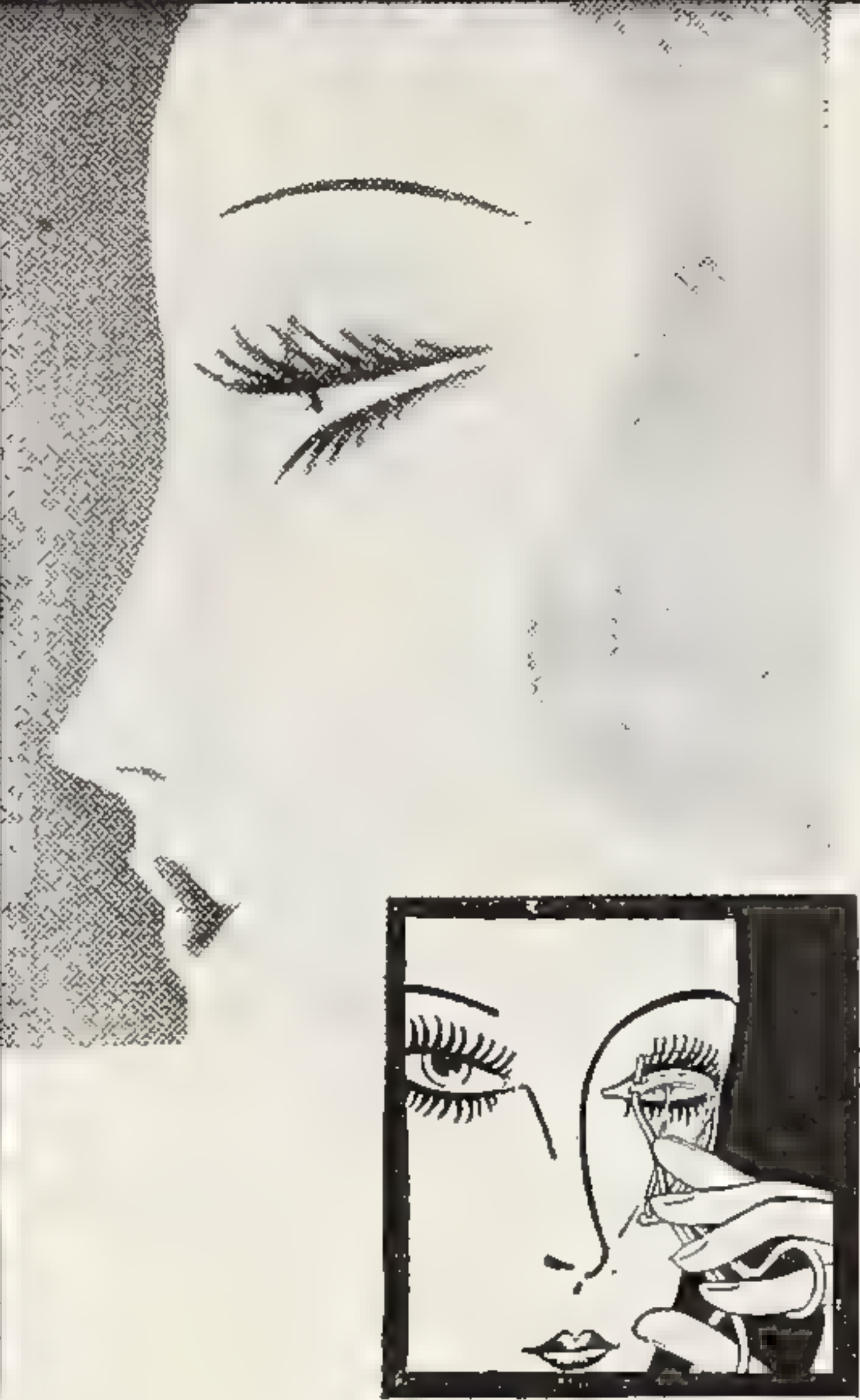
Gentlemen: Enclosed is 10 cents for which please send me your generous trial bottle of Hennafoam Shampoo.

NAME

ADDRESS

CITY STATE

KURLASH



Have Curling Lashes Instantly with KURLASH

ANYBODY can do it. No heat, no cosmetics! Just slip the rubber Kurlash pads over your lashes and press gently. At once you have curling lashes, sparkling eyes, more charm, greater personality. No wonder Hollywood make-up artists use Kurlash on movie stars! Curl your own lashes today. At toilet counters everywhere, \$1.00.

Kurlene for growing long lashes

This European discovery promotes growth of long lashes. Keeps them brilliant and free from granulation. Tubes 50c; jars \$1.00.

Shadette intensifies eye color

Just a touch of Shadette on upper lid makes your eyes' natural color richer, deeper. Improves appearance remarkably. Four colors. Compacts, \$1.00. Sold everywhere.

Lashpac—Compact with brush and stick mascara.
Lashtint—perfumed, waterproof liquid mascara.
Tweezette—automatic, painless tweezer. Each \$1.00.

Write for booklet "Fascinating Eyes and How To Have Them." Beauty secrets told in pictures. Mailed free.

THE KURLASH COMPANY
77 SOUTH AVE. - ROCHESTER - N.Y.

Public Speaking - Has Its Rewards

If you are interested—

—to develop the ability to speak effectively in public or in everyday conversation—to forge ahead twice as fast as you are now doing, read *How to Work Wonders With Words* now sent free.

This new booklet, recently published, points the road that thousands have followed to increase quickly their earning power and popularity.

It also explains how you can, by a new, easy home study method, become an outstanding speaker and conquer stage fright, timidity and fear. To read this booklet will prove to be an evening well spent.

Simply send name and address and this valuable free booklet will be sent at once. No obligation.

NORTH AMERICAN INSTITUTE
3601 Michigan Ave., Dept. 4436, Chicago, Illinois

"It's The Bunk"

[Continued from page 47]

are and trusts them. She visits their homes and entertains them in hers.

If any of them prove not to be real friends; if they try to cash in on friendship by writing about her private life for the papers, she drops them. She believes that her private affairs should be kept private.

It's true that she doesn't allow strangers to crash the gates and watch her at work. It's true that people can't meet her just because they want to. But all this stuff about her holding herself apart from everyone and maintaining a grand aloofness isn't true. For, while she is making a picture she walks around the lot with members of her company, eating apples, laughing, talking.

Dorothy Farnum, M-G-M scenario writer, said of Garbo, "She is looked upon as a sophisticated type, yet she has the naiveté of a child, the same reaction of simple diversions. She likes to take long walks alone. She is mediumistic, nervous, but at the same time placid and reserved."

In other words, Garbo is a grand actress and the greatest thing that has ever happened to Hollywood, but she isn't a myth. I'm not saying this to "debunk" her. If she isn't a goddess but a grand human being with a sense of humor, that only makes her the more lovable.

Apart from the Garbo and the Gaynor-Farrell traditions, there are plenty of minor myths that are the bunk.

Many fans believe that El Brendel is a Swede. He isn't. He was born in Philadelphia and for quite a time did German impersonations on the vaudeville stage. During the war the Germans became very unpopular, and El Brendel turned to Swedish dialect instead. It proved so successful that he has continued

its use ever since. He gets so much fan mail from people who assume that he is a Swede and write to him in that language, that he is forced to employ a Swedish secretary to answer them.

Warner Oland also suffers from a bit of confusion about his nationality. A great many people think he is Chinese because he plays so many Chinese villains and detectives on the screen; but he is really a Swede.

And Greta Nissen, who often gets credit for being a Swede, is really a Norwegian.

Of course, for a long time Fifi Dorsay was supposed to be French. By this time most of her fans know that though she has French mannerisms and a French accent, she was born in Montreal, Canada. The myth of her being French started with a press agent who believed that was the only way to put Fifi across.

There's a myth to the effect that Maureen O' Sullivan was an unsophisticated country girl in Ireland. As a matter of fact, she was nothing of the sort. She was brought up in Dublin and comes of a very good family.

Warner Baxter is supposed to be terribly romantic and temperamental. Well, he may be romantic but he is not temperamental. He is extremely punctual and he is very fussy about his belongings.

Joan Bennett is lonely, shy, and misunderstood. She is considered high-hat. She uses a lorgnette not to "high-hat" people, but because she is short-sighted.

Many actors and actresses get a reputation for being temperamental because they speak their minds honestly instead of swallowing their resentment when they feel that something's wrong.

Charles Bickford talked honestly and

THE CUTEST THING IN OVERALLS



Joan Marsh, Metro-Goldwyn-Mayer featured player, helps out in the railroad yards so that the roundhouse boys could go to the movies. They all stuck around though and every crew was late to the switch

openly. He was Hollywood's bitterest rebel. The story of his refusal to obey studio rules and regulations was broadcast everywhere. His own studio says these rumors are the bunk. It points out that Bickford takes his acting as a business proposition and is always on time on the set, never causing delay in production or loss of time or money to the studio.

Pola Negri, who has recently signed a three-year contract with RKO-Pathe, got the reputation of being temperamental because of a bitter feud with a rival actress. The rival star ordered black cats placed in Pola's path each day as she left her dressing room. This was in the old days when acting was more spectacular than it is today and less of a business.

Pola Negri was superstitious. As soon as she saw the black cats, she went back to her dressing room and did no more work for the day. That was what the rival star counted on.

Of course, I don't think that Pola is wholly without temperament. She is smouldering fire within, though today she is a little more subdued than in the old days. Stars adapt themselves to the times. If they were as temperamental as rumor whispers, they wouldn't possess so much adaptability.

Another item of gossip which the stars have plenty of cause to complain is that the reports of their deaths are often grossly exaggerated. At one time the news that Gloria Swanson was dead swept through the country like wildfire. I think it

afterwards turned out to be her double.

After her return from making "Trader Horn" in Africa, Edwina Booth was said to be at the point of death. There were stories of her illness, stories that she was dying, even stories that she was dead. As a matter of fact, she was a pretty sick girl, but she was never in danger of death. She is in excellent health now.

Hints . . . rumors . . . hints. How bitter they are when they swirl about you in an endless eddy, and it seems as impossible for you to stop them as it was for King Canute to command the waves of the ocean to cease rolling. And now they swirl around Joan Crawford. Hints concerning her health. Hints that she has dieted herself into dangerous illness. Hints that she has starved herself into thinness. All this because Joan appeared as a shop-girl in "Paid," looking thin and gaunt, as a shop-girl on starvation wages would.

If she hadn't made up for the part, she would have been criticized. Because she did, there have been these insistent stories about her health. You're damned if you do and you're damned if you don't.

Anyway, I saw Joan just after she made that picture and she looked grand and not a bit underweight, either.

She weighs exactly what she should according to standard charts; she diets only sensibly and merely to keep herself at the right weight; and she's getting along nicely, thank you.

A number of fans have written to SILVER SCREEN to ask if it's true that Bela Lugosi

went raving mad as the result of playing the part of Dracula. SILVER SCREEN has assured them that the gossip was not true, that Lugosi was not confined to a sanitarium, as the gossip-mongers had told them, and that he was even at that moment signing contracts to make new horror pictures, notably "Frankenstein."

Universal laughed when I told them the story and said it sounded like a good publicity story—probably invented by some sort of local publicity man.

Cupid also is notoriously unreliable, and he does get his facts mixed.

There was the time a reporter asked Bill Haines if he had any news.

"Any news?" echoed Bill. "I don't know if you'd call it that, but I'm engaged to Polly Moran."

Result—the news of the William Haines-Polly Moran engagement spread everywhere; and it so amused the two principals that they kept up the story as long as they could.

It was once rumored that Lew Ayres had gotten married, and some fan magazines even printed the name of his wife, but it turned out to be the wife of the man who wrote one of his starring pictures. It's all very confusing, isn't it?

Of course, all this gossip is silly and people ought to verify these rumors before they start spreading them, but, by the way, have you heard the rumor that Garbo is going to make only one more picture and then—pouf!—go off to Sweden. I don't know whether it's true or not but—

**AFTER
YOUR EVERY
SMOKE . . .**



Beech-Nut Gum

MAKES THE NEXT SMOKE TASTE BETTER

When you pause to bask in the summer sunshine and enjoy a lazy smoke—make the stolen moments more enjoyable with the cool refreshment of Beech-Nut Gum. Its zestful flavor stimulates your taste sense and makes the next smoke taste like the first one of the day—each smoke a fresh experience. Motorists will find BEECH-NUT GUM especially enjoyable—it keeps the mouth moist and cool while driving. Remember always there is no other gum quite so flavorful as Beech-Nut.

Made by the Beech-Nut Packing Company—Also Makers of Beech-Nut Fruit Drops and Mints



Peppermint,
Wintergreen and
Spearmint flavors.



GROW-

Yes, Grow Eyelashes and Eyebrows like this in 30 Days

Marvelous new discovery!—makes eyelashes and eyebrows *actually grow!* Now as never before you can positively have long, curling, silken lashes and beautiful, wonderful eyebrows.

I say to you in plain English that no matter how scant your eyelashes and brows, I will increase their length and thickness in 30 days—or not accept one penny. No "ifs", "ands" or "maybes"—you actually see startling results—or no pay! You be the judge.

Over 10,000 Women Prove It

—prove beyond a doubt that this astounding new discovery fringes the eyes with long, curling natural lashes—makes eyebrows lovely, silken lines. Read what they say—sworn to under oath before a notary public. From Mlle. Hefflinger, 240 W. "B" St., Carlisle, Pa.: "I certainly am delighted... people now remark how long and silky my eyelashes appear." From Naomi Otstot, 5437 Westminster Ave., W. Philadelphia, Pa.: "I am greatly pleased. My eyebrows and lashes are beautiful now." Frances Raviart of Jeanette, Pa. says: "Your Eyelash and Eyebrow Beautifier is simply marvelous." Flora J. Corriveau, Biddeford, Me., says "With your Method my eyelashes are growing long and luxurious."

Results Evident In One Week

In one week—often in a day or so—you see the lashes become more beautiful, like silken fringe! The darling little upward curl shows itself and eyebrows become sleek. It's the thrill of a lifetime—when you have lashes and brows as beautiful as any ever seen. Remember—I guarantee you satisfactory results in 30 days—or your money refunded in full. I mean just that—no quibble, no strings. Send today. Special Introductory Price only \$1.95 NOW! Later \$5.00. Order NOW at low price.

Lucille Young

Sent C. O. D.—Or if money accompanies order postage will be prepaid.

Lucille Young, 6559 Lucille Young Bldg., Chicago, Send me your new discovery for growing eyelashes and eyebrows. If not entirely satisfied, I'll return in 30 days and you refund my money. Price C. O. D. is \$1.95 plus few cents postage. If \$1.95 sent with order postage will be paid. Check if money enclosed ☐ or C. O. D. ☐

Name.....
St. Address.....
City..... State.....



Good and
Good for You.



What the Stars Do With Their Evenings

[Continued from page 21]

strains of "Rio Rita" for Bebe Daniels; "Wedding of the Painted Doll" for Bessie Love or Anita Page and the song hits from "Sunny Side Up" for Janet Gaynor or Charles Farrell. Once when Marion Davies was a dinner guest at one of the big hotels, the orchestra practically confined itself to "Marianne."

Los Angeles dance places fold early, and then people hit the night club trail. There are the fashionable Olsen's Club and the rowdy, merry Cotton Club. Both cafés have elaborate floor shows at midnight and on into the wee hours.

You are liable to see almost anyone in the motion picture world at Olsen's art-modern club. I've seen John McCormack, the Irish tenor, Grace Moore, Bebe Daniels and Ben Lyon, Colleen Moore, Thomas Meighan, Charles Farrell, Robert Montgomery, Sally O'Neill and Molly O'Day, and a score of other luminaries.

There are usually three or four stage plays running in Los Angeles and Hollywood. As would be expected in a community of theatrical people, the motion picture stars seldom miss the opportunity of seeing a good play. Edmund Lowe and Lilyan Tashman are inveterate theatre-goers. They usually attend the opening night performance, but not always. Their theatre broker always gets them the same "up-front" seats.

Norma Talmadge, usually with Gilbert Roland, and Constance Talmadge with her husband, Townsend Netcher, as a rule select a quiet night at the theatre. They seldom wear evening clothes. Indeed, Norma appears actually shabby on occasions. As a rule you will see them hurry from the theatre before the lights go up.

Gloria Swanson is a frequent patron of the theatre. Gloria, excepting on opening nights when she has her reputation to consider as a best-dressed lady, wears smart, simple street clothes with a small hat pulled well over the eyes. There have been many nights when she passed unnoticed.

Phil Holmes is pretty much of a recluse but you do see him regularly at the theatre. Sometimes he is with a married couple, but seldom alone with a girl. Once, at least, he did beau Jean Arthur to a play. I think it was at "Street Scene."

Jetta Goudal, when she was a De Mille star, was always a glamorous figure at opening nights. I'll never forget the time when her chauffeur got mixed in the time, and piloted the limousine up to the curb at the end of the second act. Jetta was cold and furious. However, all chauffeurs get Hail Columbia if they aren't first in line at the close of a performance.

Unlike New York, Hollywood people give their dinner parties in their homes as a rule. There are many successful hostesses, and an unending round of parties in the movie city.

Ruth Chatterton has numerous dinner parties, always in small groups. Some of her friends include Lois Wilson, Frances Starr, Mrs. Leslie Carter, and visiting celebrities in the theatre. Conversation is the entertainment at these affairs, and

they last far into the night around the fire in Ruth's upstairs library. She has the faculty of drawing about her the most interesting people. Perhaps she comes the nearest to holding what is termed so grandly, a salon.

Time was when Carole Lombard visited all the dance places, but now William Powell and she might be an old married couple. They belong to the exclusive little coterie which revolves around Mr. and Mrs. Richard Barthelmess, Ronald Colman, and Mr. and Mrs. Ernest Torrence. They entertain back and forth all the time. Clive Brook invites his friends over for tennis on his electrically lighted courts.

Mary Pickford does a lot of entertaining in her home, changing off with big parties at the Mayfair and Embassy Clubs. Mary's parties, you know, are durned exclusive. When you are invited up to Pickfair you can snub Mrs. Vanderbilt. Marion Davies, Bebe Daniels, Pola Negri and Constance Talmadge entertain in their beach homes at Santa Monica.

You'd expect Harpo Marx to do utterly insane things, but his major vice is backgammon.

Just recently he invited a young lady out for the evening. They went to the home of a friend of Harpo's, and the comedian and the host played backgammon until all hours. The young lady was left to twiddle her thumbs or play mumbly-peg on the front lawn.

Leave it to Louise Fazenda to find an unusual way to spend the evening. She gets herself all rigged up in outlandish clothes and visits the state society meetings or the lonesome clubs. She has a grand time exchanging recipes for preserves with Iowa housewives, or talking about the corn crop with Illinois farmers. It sounds like a press agent's dream, but I happen to know it is true.

Greta Garbo often drops into a little neighborhood theatre for a view of new pictures. Once, I remember, she caused a sensation by paying an unannounced visit to "Anna Christie" while it was showing at a big theatre in Los Angeles. I have seen her in public in the evening but twice. Once at the opera in the company of John Gilbert, and once at the Puppet Show in the quaint Mexican quarter of the city. The puppeteers had designed a Garbo figure and placed it in the act. Greta was fascinated, and she went again and again.

The public doesn't see much of Marlene Dietrich, either. Here is a star who does go to bed early. However, she does frequent the theatre.

Most of the stars visit the small, outlying neighborhood picture houses. They seldom venture into the bright lights of downtown Los Angeles. Recognition means mobs of people.

Hollywood isn't entirely frivolous. You see a glittering galaxy of famous personages at the opera, the concerts, and during the summer, at the open air concerts in the Hollywood Bowl. "Symphonies Under The Stars" they are called, which is dressing up the staid symphony with a little motion picture flamboyancy. Argentina,

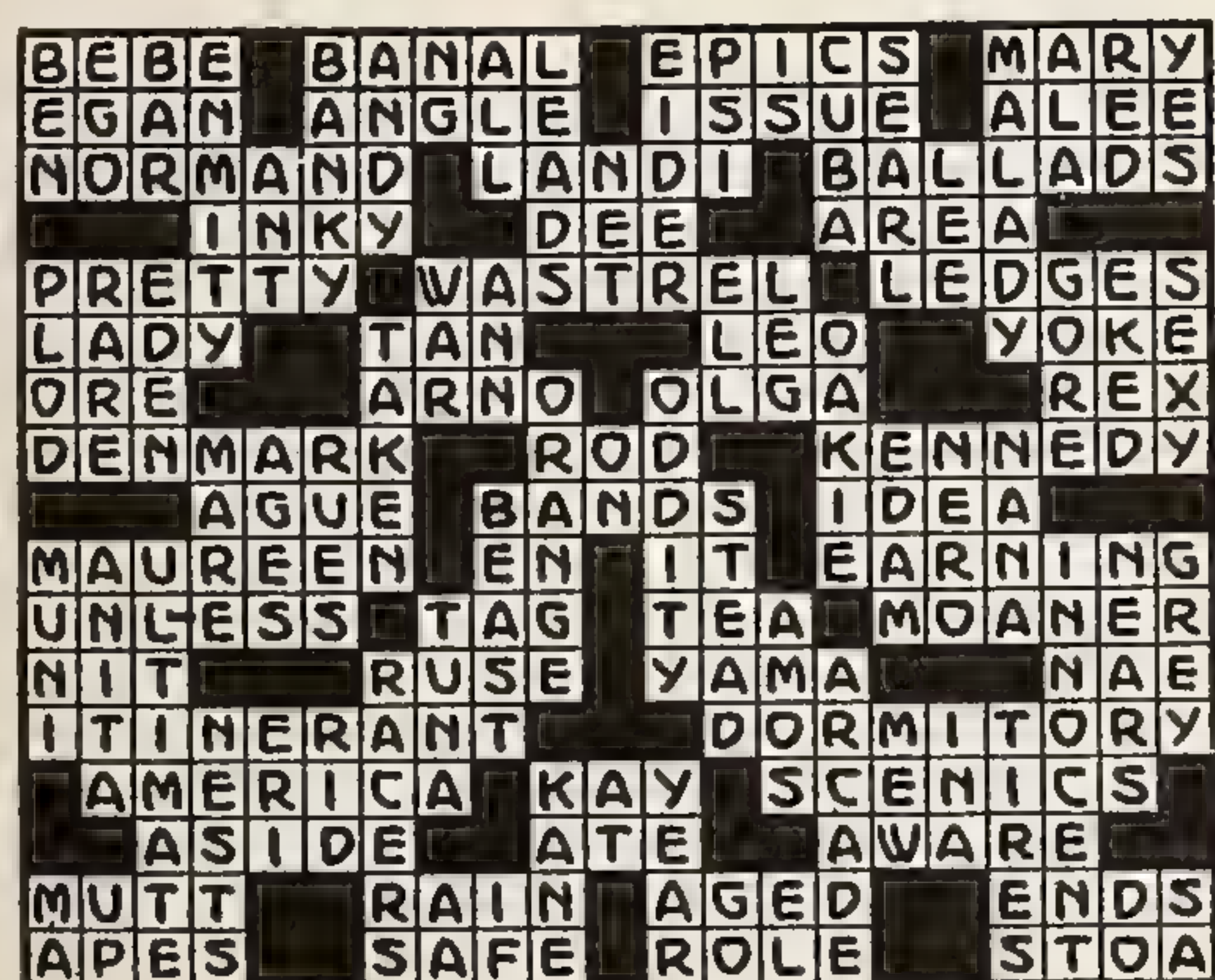
the dancing star, brings out scores of picture people, as do Rachmaninoff, Heifetz, Kreutzberg and Georgi, and several favorite luminaries of the opera. Ramon Novarro is always on hand, and so are Dolores Del Rio, Gloria Swanson, Mr. and Mrs. Lawrence Tibbett, John Boles, and Lilyan Tashman and Edmund Lowe. In fact, as nearly as I can figure, Eddie and Lil take in everything from soup to nuts.

It used to be gayer in the old days. Champagne flowed like water at the Vernon Country Club, The Ship, Levy's, The Tavern, and Green Mill—forgotten names now. Prohibition came along, and stars had to be careful. There are many interesting reminiscences to be told of the old B. P. era, but let the dead past bury its dead.

Hollywood, still, is no nine o'clock town. There's more doing than in all of Barnum and Bailey's rings, and don't let anybody tell you differently. Where there is youth and beauty there will always be gaiety.

Nine o'clock in Hollywood? Pooh! Things haven't even warmed up at that time.

THE ANSWER TO LAST MONTH'S MOVIE FAN'S CROSSWORD PUZZLE



The Movie Fan's Crossword Puzzles are making history in Hollywood. The stars pass over the gossip about themselves in SILVER SCREEN, the articles and even the gallery portraits, with only apathetic interest. But the crossword puzzle fascinates them and to be a 41 Horizontal, or a 29 Vertical is to have won to the last niche in screen fame.

New ~~Ventilated~~ girdle reduces waist and hips



—Often Two to Four Inches in TEN DAYS

HERE'S a wonderful new ventilated girdle that makes you look slimmer instantly and actually reduces your bulky hips and waist—often from 2 to 4 inches in 10 days.

Perfolastic is a cool, comfortable, light-weight girdle made of finest quality, pure, live, fresh plantation rubber—a product of the famous Goodrich Rubber Company. It fits with glove-like smoothness, closely encircling waist, hips and thighs, so that your figure takes on—instantly—straight, slender, youthful lines. And with every breath you draw—every step you take—its constant, gentle massage-like pressure breaks down the fat cells—which are 85% water—and moulds away unwanted flesh just as a skilled masseuse would.

If you want to regain a slender figure—to wear the smart new styles effectively—find out more about this marvelous *Perfolastic Girdle*. FREE ILLUSTRATED BOOKLET gives full details and particulars of our 10-day trial offer with money-back guarantee that protects you from all risks. Send for it today. No cost or obligation. Simply mail coupon below to

**Perfolastic, Inc.,
Dept. 449, 41 East 42d
Street, New York
City.**

Send for
10-Day →
Trial Offer

**PERFOLASTIC, Inc., Dept. 449,
41 East 42nd St., N. Y. City.**

Without obligation, please send me
FREE Booklet describing and illustrating
the new Perfolastic Girdle—also particu-
lars of your 10-day trial offer.

Name.....

Address.....

City.....State.....



Given You to
Decorate!

Women! Extra Money Quick

In Your Own Home!

An easy, pleasant, dignified way! No canvassing, no soliciting. No previous training needed. No tedious study nor memorizing. Decorate lovely giftwares in your spare moments. WE SHOW YOU HOW. With Monsieur Petit's Secret of Three Simple Steps you can start at once, for fine cash income. Your success is assured. We want women in every community. Be the first!

Begin Right Away!

We send you BIG COMPLETE GENEROUS KIT WITHOUT EXTRA COST. Thousands of women, many prominent socially, are happy in this delightful pastime—making from hundreds to thousands of dollars. An easy way to bring in money of your own. No interference with other work or duties.

FREE!

Beautiful Fireside book showing giftwares in full colors. Explains everything. Fill in and mail coupon. No obligation. Act now!



**FIRESIDE INDUSTRIES,
Dept. 39-M, Adrian, Mich.**

Send me Free Book. This does not put me under any obligation.

Name.....

Address.....

DANCE SKILL

WITH PROFESSIONAL

Best Instruction Ever Offered The American Public. Send 20c for first lesson or \$1.98 for complete course. Money back after 5 days if not satisfied.

☐ TAP AND CLOG ☐ BALLROOM } Mark X for the course desired.

DANCEOGRAPH DANCE ART, Inc.
555 Sutter St., San Francisco, California

Superfluous HAIR all GONE

Mahler method, which kills the hair root, prevents hair from growing again. Use it privately in your home.

We Teach Beauty Culture
Send today 3 red stamps for Free Booklet

D. J. Mahler Co., 499-B, Mahler Park, Providence, R. I.

NO JOKE TO BE DEAF

—Every Deaf Person Knows That George P. Way made himself hear, after being deaf for 25 years, with Artificial Ear Drums—his own invention. He wore them day and night. They stopped head noises and ringing ears. They are invisible and perfectly comfortable. No one sees them. Write for his true story, "How I Got Deaf and Made Myself Hear". Also booklet on Deafness. Address

GEORGE P. WAY, INC.
1429 Hofmann Building Detroit, Michigan

Any PHOTO ENLARGED

Size 16x20 inches

Same price for full length or bust form, groups, landscapes, pet animals, etc., or enlargements of any part of group picture. Safe return of your own original photo guaranteed.

98c

SEND NO MONEY

Just mail photo or snapshot (any size) and within a week you will receive your beautiful life-like enlargement size 16x20 in. guaranteed fadeless. Pay postman 98c plus postage or send \$1.00 with order and we pay postage.

Special Free Offer With each enlargement we will send FREE a hand-tinted miniature reproduction of photo sent. Take advantage now of this amazing offer—send your photo today.



UNITED PORTRAIT COMPANY
900 W. Lake St., Dept. L-1351, Chicago, Ill.

MONEY FOR YOU AT HOME

YOU can earn good money in spare time at home making display cards. No selling or canvassing. We instruct you, furnish complete outfit and supply you with work. Write to-day for free booklet.

The MENHENITT COMPANY Limited
252 Dominion Bldg., Toronto, Ont.

Freckles

VANISH LIKE MAGIC



REMOVE those embarrassing freckles. Surprise your friends with a new velvety soft, crystal clear complexion. You can — with Stillman's Freckle Cream. It bleaches them out while you sleep. Done so quickly and easily — secretly too. The first jar proves its magic worth. At all drug stores.

Stillman's 50¢
Freckle Cream
Removes Freckles—Whitens Skin

FREE
new
BOOKLET

The Stillman Company,
Aurora, Ill., U. S. A.
Beauty Dept. 23, send free
booklet. Tells why you have
freckles—how to remove them.

Miss, Mr.
or Mrs.

Address

Learn Photography at HOME

Make money taking pictures. Prepare quickly during spare time. Also earn while you learn. No experience necessary. New easy method. Nothing else like it. Send at once for free book, *Opportunities in Modern Photography*, and full particulars.
AMERICAN SCHOOL OF PHOTOGRAPHY
Dept. 4436, 3601 Michigan Ave. Chicago, U. S. A.

**"It seems too Good
to be
True!"**



This new freedom
—this miraculous

release from monthly periods of excruciating pain—which Mylin brings to women and girls—seems too good to be true. Yet this is a fact, as thousands of women know who take Mylin each month. Immediately, harmlessly, with no drowsiness or after effects, Mylin stops the pains—enables you to go about your work or play as normally as at other times. Be prepared this time. If your druggist cannot supply you, do not accept substitutes for Mylin. Tear out this ad—write your name and address plainly on the margin, and mail it to us with stamps or money order for 10 cents, for your trial package of Mylin.

Please tell us the name and address
of your favorite druggist.

MIFFLIN CHEMICAL CORPORATION
1920 Delaware Ave., Philadelphia, Pa.
Makers of Mifflin — "The National Rub-Down"
The world's finest rubbing Alcohol
Mifflin Mouth Wash and Mifflin Lotion

The Stars Who Used to Be

[Continued from page 39]

adulation that comes to Constance Bennett, Joan Crawford and Barbara Stanwyck today.

Florence Turner was one of the first great screen stars. She was a pioneer—one whose personal popularity did much to establish the infant movies in the public affections. Then the movies swept ahead and left Florence behind. In recent years she has had a struggle to provide for her invalid mother. Just a few days extra work now and then—not enough for a decent living.

Ella Hall? The Janet Gaynor of fifteen years ago. A lovely appealing little thing, adored by her fans. Her marriage to young Emory Johnson, director, was one of the first great romances of the screen. But success fled, and with it romance. Two shattered careers—and a shattered marriage. Both Ella and Emory found themselves on the fringes of Hollywood, living, figuratively speaking, in the slums of failure instead of the mansions of fame. They hung on desperately, praying for a comeback.

Then Ella gave up. Extra work was too hard to get. One can do without cake—but not without bread. She got a job as a saleswoman in a Hollywood woman's shop. Beyond even the fringes of filmdom—cut off from even a humble part in the fascinating business of making movies. It was a living wage—and a certain one—but the former star must have preferred even the most uncertain contact with pictures, for she is back in the extra ranks again. These movie folk cling to their profession. It's pathetic how they cling.

And Emory Johnson? Tiffany gave him a chance to direct "The Third Alarm" not long ago. It was one of his silent successes. But little has been heard of the talkie version.

It isn't only the stars who fall from glory, you see. Time and the constant shuffling of the deck in Hollywood plays havoc with great directors, too. There's a new deal every day—sometimes the same cards turn up again. Often they do not.

Look through the files of the Standard Casting Directory. Among those listed for small parts, bits, extra work—anything—you'll find many former directors. You'll find Jerome Storm, who directed Charlie Ray in the famous pictures he made for Ince. And Edmund Mortimer, who also directed for Ince; Edward Le Saint, a former Fox director; and Fred Wright and Chet Withey. They used to stand behind the megaphone and give the orders. Probably their assistants instructed the extras. Now they take orders from assistants.

Jerry Storm met with the same unkind fate that toppled his star, Charlie Ray, from the heights. Both had made huge sums of money. Both fell upon evil days. But the money which should have tided them through was gone. Where? Poor investments, heavy demands and heavy expenditures. Charlie and Jerry used to be among the highest salaried in their respective lines. Yet not so long ago

Charlie was playing in stock. And Jerry was operating the heavy door on one of the RKO sound stages. He does extra work when the opportunity offers.

Picture folk in the old days didn't save their money. It wasn't altogether their fault. It was hard for them to realize that the seemingly inexhaustible source of their revenue could ever fail them. Besides, Hollywood's code demanded that the successful put up a big front, live in gorgeous houses, drive elaborate cars, wear expensive clothes, give largely to charity, throw big parties, and be opened-handed, whether they could afford it or not. Times are changing now. Since the talkie revolution Hollywood has grown more sensible—more aware of the uncertainties of the movie game. But for many the change comes too late.

For Mary Alden, for example. At the height of her fame Mary's salary was \$1,500 a week. Just a few years ago she was still in the big money. Yet today she's broke.

Mary has been in pictures from the very beginning. She was the half-breed girl in "The Birth of a Nation." She was one of Griffith's finest actresses. Some years later she scored as the mother in "The Old Nest." So realistic and touching was her portrayal that she became stamped as a mother type, although she was still young. And that did Mary great harm. Casting directors wouldn't give her a chance at any other kind of rôle. The fact that she had proved her versatility in the past didn't seem to count. She couldn't get a job.

And she hadn't saved her money. That's why Mary Alden has had to sell her jewelry, her books, her paintings. That's why she, too, is doing extra work.

Pauline Starke hasn't suffered from financial trouble, but she's had enough hard luck to break anyone's heart. Pauline, too, was a Griffith protégé. She was a fine little trouser with a quality of poignant tragedy about her that should have made her one of the great emotional actresses of the screen. But, somehow, after her first big breaks there never seemed to be a place for Pauline. She was always missing big parts by the skin of her teeth. Opportunity after opportunity loomed promisingly—and then failed to materialize. And there is nothing which so tears down courage as a succession of near-breaks. Recently Pauline and her producer husband, Jack White, have been divorced with a good deal of bitterness on both sides. Pauline has been ill. She has never gained a foothold in the talkies. That haunting, pathetic expression of hers is more than justified these days.

Alice Brady, too, has been dogged by failure. A great favorite in the early days of films, Alice returned to the stage when her father, W. A. Brady, left the Old World Film Company. Seemingly Alice had everything it takes for success. She had great talent, an interesting personality and beauty. Her producer father was an important figure in both the stage and film worlds. Yet recent years have brought Alice Brady nothing but un-

happiness. She and her husband, James Crane, parted to the tune of much unpleasant gossip, after a married life that was wretched for Alice. She has never quite gotten over it. As for her career—she has had a succession of unfortunate plays. And the most brilliant actress in the world cannot survive poor vehicles indefinitely.

In my last article I spoke of the number of old-timers who have made comebacks recently. There are others who have tried to come back and failed. Ethel Clayton used to draw a weekly salary of \$5000. A year or so ago she played an unimportant rôle in "Hit the Deck." But the talkies seemed to rob her of the great

charm which characterized her in silent films. Of course the rôle wasn't a fair test. But it was a fatal one.

Perhaps the luckiest of the stars of yesterday are those for whom there is no question of a comeback. Handsome Wallie Reid will never know the heartache of those bitter words, "Too old for the part." Debonair Harold Lockwood will never have to face the humiliation of a casting director's "Name please? Lockwood—never heard of it." No one will ever say to shy Bobby Harron, "Weren't you in pictures?"

They are gone now and it is sad to die. But sometimes it is infinitely sadder to live.

The Unknown Ruth Chatterton

[Continued from page 37]

capital "C" to admit we were wrong in our opinion and turn about face. Valiant, gallant courage! Ruth Chatterton has it. Not that she is conscious of that virtue—nor does she parade it. It is an innate quality that comes to her aid in the crises of life.

She decided to make her way to Hollywood. She pawned her jewels, sold some of the fine furniture in her home, and set forth for Hollywood. She had scraped together a little capital of eight hundred dollars all told.

She rented a bungalow in Hollywood and started to look for work.

Months rolled into a year—and half way round again. Almost every dollar of her available capital was gone. Then came the *beau geste* which proved to be the turning point in her career. A friend arrived who was looking for a small part in the movies.

Ruth Chatterton had met many influential people during her eighteen months of patient waiting. She hadn't been able to do much for herself. But perhaps she could help her friend.

Seeking some way to introduce her to the inner circle, she decided to give a dinner.

An elaborate dinner was ordered for some twenty guests, carefully selected people of the film colony. Her money held out until it came to the buying of the dessert. She didn't have a cent left—but a delicious and expensive confection had been ordered. It arrived during the serving of the soup course. The delivery boy wanted cash. The butler whispered the bad news. Under the cover of the general conversation, she asked one of her more intimate friends if she had ten dollars. A ten dollar note was drawn on the Ladies' National Bank, and Ruth transferred it to the waiting hand of her butler. Her poise was not disturbed.

Going back to the dinner given with her last dollar to aid a friend, she found among the guests—Emil Jannings.

"I want you for the leading woman in my next picture, 'Sins of the Fathers,'" he announced, dramatically.

"Meaning me?" she asked, her eyes shining.

To quote literally, he answered, "Ya, ya—"

And now, with her tongue in her cheek, Ruth Chatterton tells how Paramount had made a test of her before Jannings had given her his stamp of approval—and reported that she was unsuitable for pictures.

But the dinner proved to have something else in store for Ruth Chatterton.

We must flash back to a scene a few hours previous to the dinner. It is the cocktail hour in the home of Ronald Colman. Ralph Forbes drops in for a cocktail. One of the guests, addressing Forbes, says, "By the way, your wife—or should I say 'ex-wife' is giving a dinner this evening—are you invited?"

"Invited? No—but, Hell, I don't need an invitation to my wife's dinner parties."

And Ralph Forbes entered his wife's home for the first time in two years as the after dinner coffee was being served in the drawing room. The next morning he was still there, and the next. Those two who had been parted came to an understanding together. They had learned tolerance for each other's point of view. And so Ruth Chatterton won back the love she had lost.

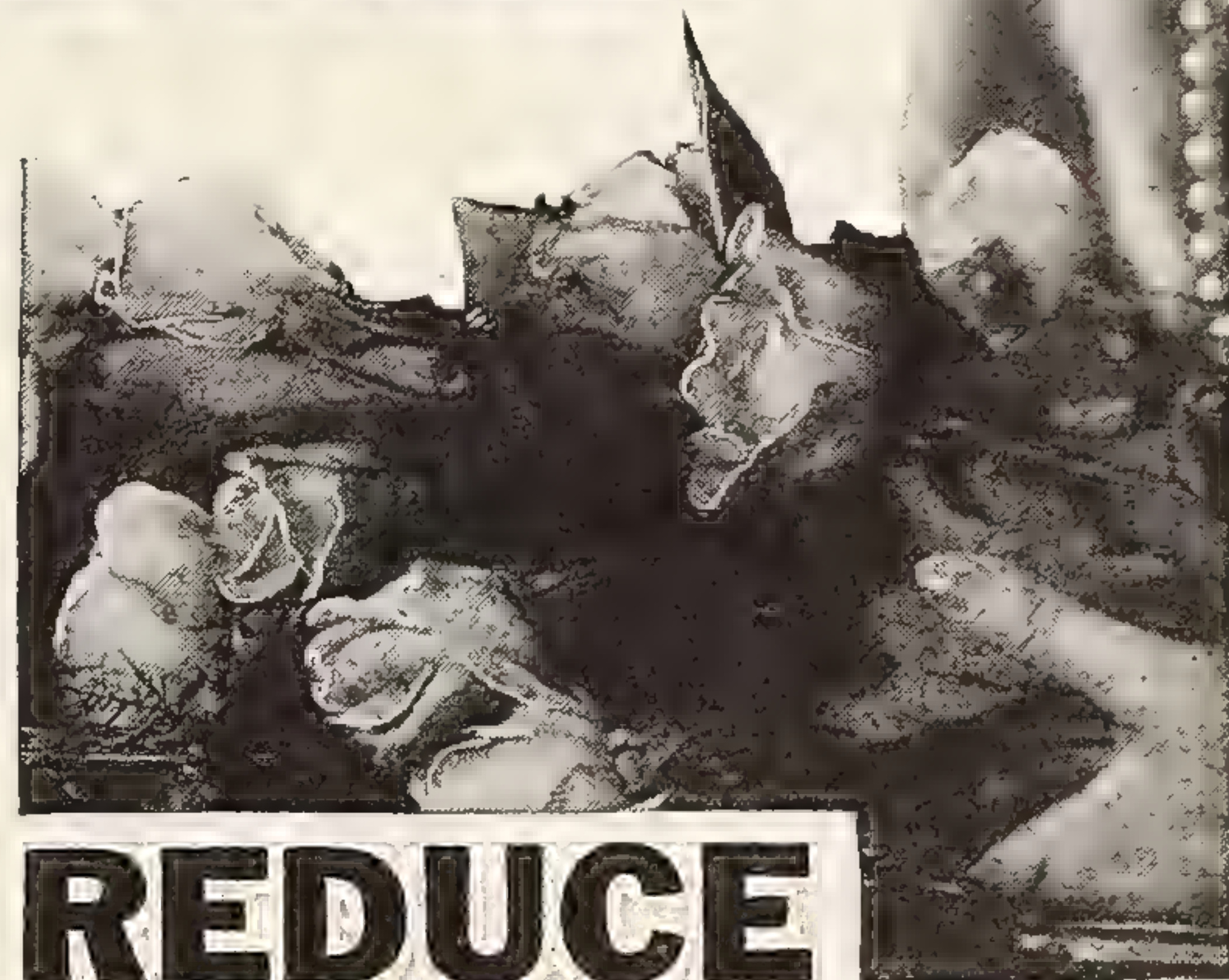
The story of how she won back success has been told many times. That is the Ruth Chatterton you know.

The unknown Ruth Chatterton is the girl who faced poverty and privation even in girlhood, and stood between her mother and the world she faced unprotected.

"Nobody
Sends
Flowers

to a

**FAT
GIRL!**



REDUCE

...the way I did!"

YOU just CAN'T make a hit with the boy-friends if you're FAT. How they do run away from big hips, thick ankles, and double chins! And how they do step out after the slender, graceful dancer—the girl who looks her best in a bathing suit! I know, for only four months ago I weighed 167 pounds (30 pounds too much for my height). Believe me! all I got was second-hand romance—watching the other girls get bids to dances and parties, and having to hear about their 'crushes' afterwards!

"I was terribly anxious to reduce, but everyone warned me against the ill effects that follow from the use of 'anti-fat' nostrums and violent exercising machines. I was desperate and didn't know what to do.

"Then a kind friend told me of Miss Annette Kellermann and her wonderful reducing methods. Interested at once, I wrote her and soon received her fascinating book, 'The Body Beautiful' and a lovely personal letter, explaining how I could easily reduce six to eight pounds a month—safely. I followed her instructions. In only 4 months I took off 30 whole pounds, and regained my youthful figure. Life is once more worth living and now I have the thrill of being run *after*, instead of the sting of being run *away from*."

Simply write to Miss Kellermann for her new book "The Body Beautiful" and you will be told, without obligation, all about methods of reduction in a sane, sensible, beneficial way—the way that will increase your vitality and your strength, as it has over 40,000 other overweight women. Send the coupon today. Address Annette Kellermann, Suite 249, 225 West 39th Street, New York City.

**Annette Kellermann, Suite 249
225 W. 39th Street, New York City**

Dear Miss Kellermann:

Kindly send me, entirely without cost, your new book "The Body Beautiful". I am particularly interested in Weight Reducing.

Name.....

Address.....

City..... State.....

SILVER SCREEN HAS THE LARGEST NEWSSTAND CIRCULATION
OF ANY SCREEN MAGAZINE

WHY?

Because it contains the latest news of the players beautifully illustrated and glowingly told. News:—Clean, intelligently told news.

THAT'S WHY!

10 Cents—At all Newsstands—Out the 10th of each Month—10 Cents

WHOSE EYES? LOOK AGAIN!



These tragic blue eyes belong to a youthful RKO-Pathé star who is rapidly gaining fame as a dramatic actress. She has flaming red hair, is 5 ft., 5 in. tall, and weighs 120 lbs. Name below*.

soothing to hay fever eyes

If your annual hay fever attack is accompanied by itching, burning, watering eyes, here's welcome news for you. All you need do to gain relief is apply a few drops of soothing *Murine* from time to time. Almost immediately the irritation will cease, and before long your eyes will stop watering. This widely-used formula of a veteran eye specialist costs only 60c at all drug and department stores.

*Helen Twelvetrees

MURINE

FOR YOUR
EYES

Soothes... Cleanses... Beautifies

36th YEAR
Alviene SCHOOL OF THE Theatre
Drama, Dance, Vocal, Musical Comedy and Opera, for Stage, Talkies, Radio. Teaching, directing and social training. Theatre and student stock company. New York appearances while learning. PUPILS: Mary Pickford, Fred and Adele Astaire, Lita Johanna, Una Merkle, Peggy Shannon, Alice Joyce, Claiborne Foster. For Catalog 71 apply to
S. S. COE, Secretary, 66 West 85th St., N. Y.

Cuticura Refreshing and
Shaving non-irritating
Cream even when used
twice daily.
At your dealers or sent on receipt of 35c.
Address: "Cuticura," Dept. 22B, Malden, Mass.

Learn Advertising at Home
Make money in advertising. Prepare quickly during spare time. Also earn while you learn. No experience necessary. New easy method. Nothing else like it. Send at once for free booklet—"Win Success in Advertising", and full particulars. No obligation.
Page-Davis School of Advertising
3601 Michigan Ave., Dept. 4436, Chicago, U. S. A.

The next issue of
SILVER SCREEN
Will be on sale Sept. 10

Ann Harding Isn't Contented

[Continued from page 59]

same model as the one used by the royal families of Europe. She plays several hours each day upon it and draws much inspiration from her music. But her dreams of a musical career have been laid away.

Ann is by nature a restless soul. A seeker. She has always been at war with someone or something. She is one of those courageous souls who will fight and die, if need be, for her convictions.

When she decided to go on the stage, her father would not hear of it. Brought up under army régime, she loathed the thought of the countless dinners she would be asked to grace as Major Harding's daughter. She simply had to do something besides party and entertain officers, their wives and their daughters. Being Ann, she did. But she became estranged as a result from her father. He refused to give in that she was right about the career she had chosen. They had been so close to each other before the breach occurred that there were times when it seemed impossible for Ann to carry on with her plans.

And if you think she has always had things drop in her lap, you should hear her tell about those months of struggle. She went to the mat for her principle and she won the good fight. But there were weeks and weeks when she rode busses because she was counting her nickels and dimes. When she went without her lunch and ate malted milks for dinner, because the funds in her exchequer were running low.

It would be hard to believe that Ann is

an impulsive young woman if you met her on the studio set or at an Embassy dinner. But she harbors low moods and sudden impulses just the same as the Negri's and Swanson's. They are probably farther apart, but they happen just the same.

She was superb in "Holiday," because she felt the part she played. She had known what it means to want to get away from everything.

When she finished a season at Detroit where she had been playing in stock all summer, she found herself facing one of those low moods. She found herself staring at a loose end, and she had six thousand dollars in the bank. She suddenly realized that she did not need to do anything just because it was expected of her. She had sufficient money to take her anywhere in the world. She was very, very tired, and she was sick of working just for the sake of getting somewhere and making money. She decided that the game was not worth the candle. She would go far away and lose herself for awhile.

When her maid came in and asked her where to have their trunks forwarded, she said "Java." She seized upon it out of the air. This, being the first faraway spot she could think of.

The maid looked at her as if she suspected her of suffering from the heat, but she didn't say anything. And Ann didn't tell her what port in Java to address the trunks to. She thought she would probably catch up with them somewhere and if she didn't, it wouldn't make much dif-



Ramon Novarro and the new Madge Evans. They are rehearsing for "The Son of India" which gives Ramon a chance to sing "Pale Hands I Loved" and Madge a chance to make good in a big way. Rumor says that Madge is one of the brightest bets

ference. And that was sane, sensible, normal Ann.

As it happened, she didn't go, because the maid took charge of her and bundled her on to the train for New York. She got Ann registered at a hotel and had the clerk put an extra bed in the room. And she watched Ann and tendered her as if she had been a sick baby. The following afternoon a prominent theatrical man heard that Ann was in town and offered her the lead in a play he was launching.

Ann accepted and began rehearsals the following afternoon. And that was the end of her runaway impulse.

One thing must be said of her, she makes a business of being happy. The secret of real happiness and contentment is work. And Ann manages to keep busy every minute. When she is between pictures, she takes up some hobby to fill her hours. And she is in perfect balance. She doesn't overestimate the importance of her career in relation to her life. If she were forced to give up acting tomorrow, she would regret the step but she would not be lost. She would have several things to fill the place it now occupies.

Last summer, while she was idle, she took up delphinium culture and she experimented and tended her flower garden

until her delphinium exhibit carried off first honors at the local flower show.

At present, she is wrapped up in aviation. She flies her own plane and will soon have enough hours in the air to her credit to win her license.

Most people are surprised when they meet Ann, because she looks more like a charming young matron than a successful actress. She doesn't dress to fit her rôle. She wears plain, tailored things. And she never uses make-up for the street or curls her hair. She favors green and brown. She looks amazingly lovely in feminine lacy gowns, but she won't be bothered with frills and furbelows. She has never worn a gown too expensive or elaborate to permit her to take her baby girl up a moment and fondle her before going out.

She personally answers her fan mail. If she cannot find time to do so, it goes unanswered. She does not think it fair to have someone else do it for her.

That "types" her, I think. She wants the best out of life and she gives only the best to it. When she can't, she goes without. She doesn't compromise.

And it's that lack of compromise that makes her great. For only a great person can take that attitude—and get away with it.

Streamline Ladies

[Continued from page 25]

What was responsible for the greyhound silhouette? Was it fashion or the camera?

According to the cameramen, girls of generous lines photographed like baby grands. Directors discovered this to be true. Then they cried for slimmer princesses. The junoesque type was out. The pleasingly plump began to search for the best reducing methods. High-powered diet experts flocked to Hollywood. Sweden sent her finest masseurs. Manufacturers reaped a harvest in every conceivable weight-reducing device. Beach clubs gained in membership. Riding academies flourished. Tennis and badminton became popular in the film colony. Drug stores featured entire windows of Epsom salts and other reducing remedies. Radios blared forth advice on the subject. Beauty surgeons pocketed fat fees for removing slices of unwanted anatomy. No dinner party was complete unless somebody sprang a new reducing diet. The mania almost caused an industrial war between tobacco and candy firms. Cigarette companies started propaganda that smoking should replace sweets, thus aiding the preservation of milady's lines.

Where will this craze end? Or will it ever end while motion pictures are the world's great diversion and speed is king.

The next generation will probably look upon hips as something belonging to a dark past. Try and find a girl on the screen today with a Venus de Milo figure!

Those whose fame depends upon poundage are the only remaining advocates for superfluous weight.

Marie Dressler, for instance, values

every pound of flesh. "It is my fortune," she laughs. Trixie Friganza is another laugh-provoker who glories in her excess baggage. Beryl Mercer and Vera Gordon need weight to give that comfortable mother look that makes their work so realistic. Louise Fazenda is a law unto herself. She verges on the pleasingly plump and always wins favor in her character rôles.

On the other hand, some of our best comediennes have wonderful figures. Polly Moran can wear an evening gown with grace a-plenty. Winnie Lightner, when she left the stage for pictures, had to do some strenuous reducing. Now she shines with the best of them.

Swimming and horseback riding are two favored Hollywood sports—both great for reducing purposes. Fame has a way of demanding sacrifice from its favored ones. Many a fair movie Miss, deep in her heart, prefers a tiled bathroom with nice warm water in the tub to a rough tumbling in the surf, but it's the waves that pound off the dreaded weight. Others who are seen riding along the bridge path would tell you they enjoy a bridge party in preference to the saddle, but again, sitting at a bridge table is no way to keep that necessary contour.

Stars may have diamond necklaces, high-powered motor cars, a retinue of servants and all that sort of thing, but if they have the tendency to put on weight, they must deny themselves one of the greatest pleasures in life—the enjoyment and satisfaction of a normal, healthy appetite. It's a case of fame versus food these days if the stars wish to retain that greyhound silhouette.



Here is Edwin McTeer (address on request) and some of his work. The crude pen drawing was made before he had any training and the striking story illustration (worth \$100) was made after he took the Federal Home Study Course.

He did it—Why don't you?

Edwin McTeer is only one of the hundreds of young men (and young women, too) who are succeeding in commercial art with the help of the practical training offered by the Federal Home Study Course. Well trained artists earn \$50, \$75, \$100, and \$150 a week and more.

Success in Commercial Art

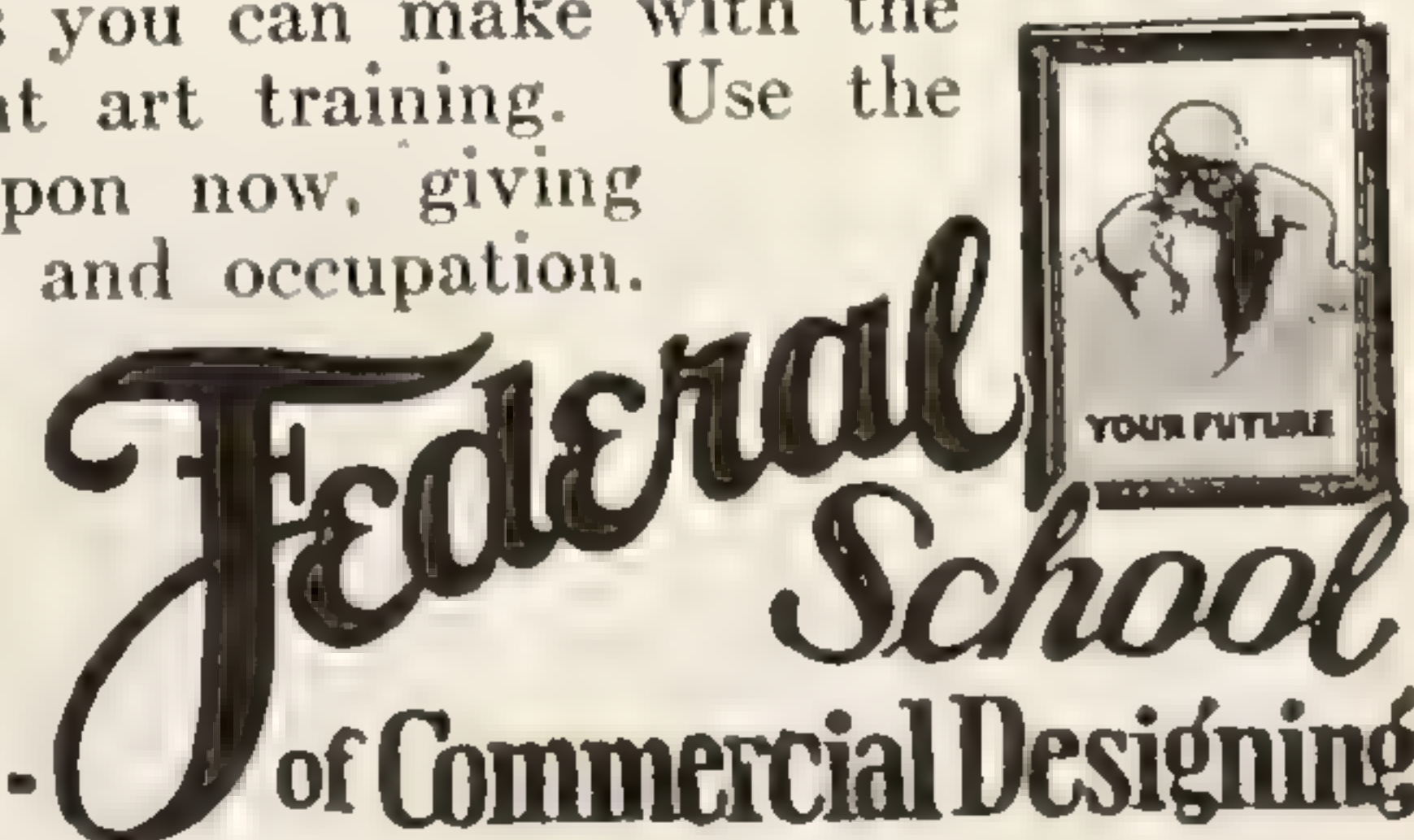
begins with a liking for drawing and the ambition to follow through with the right training. Mr. McTeer was thirty years old when he clipped a coupon like the one at the bottom of this ad, and took up the Federal Course. He progressed rapidly, increasing his earnings each year until at the end of five years he was making around \$10,000 a year. Read what he wrote us:

"I was not very talented when I entered this training with you people as you certainly know, and I had not even had high school training and I know any one with a love for the work can accomplish even more than I if they will just let you people, the Federal Schools, help them.

"I suppose you remember I opened my own independent commercial art studio and to make a long story short, my earnings are now at the rate of over \$10,000.00 a year."

Send for "Your Future"

If you like to draw—send for book "Your Future" and find out what amazing progress you can make with the right art training. Use the coupon now, giving age and occupation.



97A Federal Schools Bldg.,
Minneapolis, Minnesota

Please send me "Your Future."

Name

Age.....Occupation.....

Address

JUNE COLLYER
POPULAR STAR

"Hair Magic"

MILLIONS CALL IT
a priceless secret - and it's **FREE!**

Imagine a discovery that transforms dull, lifeless hair into lovely, radiant hair such as only a few lucky girls are born with! Yet so subtle is this new loveliness that it seems only to accent the natural sheen of your hair!

Magic? Yes, the magic of just one Golden Glint shampooing! For Golden Glint is far more than a cleansing, film-removing shampoo! It imparts just the least touch of a tint—ever so little—but how exquisitely it accents the natural beauty of your hair! No other shampoo—anywhere like it! 25c at your dealers', or send for free sample.

FREE

J. W. KOBI CO., 633 Rainier Ave., Dept. J
Seattle, Wash. * * * * Please send a free sample.

Name _____
Address _____
City _____ State _____
Color of my hair: _____

Would you **BELIEVE** it?

3 to 4 inches reduction **IMMEDIATELY!**



AND so good looking. DR. WALTER's latest REDUCING BRASSIERE is so dainty that women often wear it over the loveliest underthings. It reduces most quickly when worn next to the skin—gives you that trim, youthful figure that the new styles demand. Send your bust measurement. —and **IMAGINE**—it costs

ONLY \$2.25

TO OBTAIN slender ankles and calves try DR. WALTER's special extra strong flesh-colored rubber ankle bands. They will support and shape the ankles while reducing them. Can be worn under the hose and fit like a glove. **\$3.75** per pair. Send ankle and calf measure.

Dr. JEANNE S. M. WALTER, 389 Fifth Ave., N. Y.

Send check or money order no cash

Meet your favorite Movie star

all original photos of your favorite stars, size 8 x 10, glossy prints, 25c each, 5 for \$1.00. Scenes from any of your favorite recent photo plays, 25c each, 12 for \$2.50. *Positively the finest obtainable anywhere.* We have the largest collection of movie photos in the country. Just name the star or scenes you want. Remit by money order or U. S. 2c stamps.

BRAM STUDIO
630 - 9th Avenue

Studio 334-A
New York City



Mme Adèle WONDER PEEL PASTE

1-Day Home Treatment for freckles, pimples, blackheads, enlarged pores, wrinkles, pits, scars, puffs. Acne condition of back and shoulders. Wonder Peel Paste gives new life and youth to aging faces. No failure, no redness afterwards. Price \$5.



Mme Adèle

DEPT. 40
1005 BRACK SHOPS



LOS ANGELES
CALIFORNIA

Better Than Jackie

[Continued from page 19]

a cameraman 'stead of an actor!"

Five minutes later Robert and Jackie were playing a game of their own devising. They were pals again and the fight was forgotten.

The facility with which Robert memorizes lines is really remarkable. He can't read yet himself, so the words of his part were read to him line by line from the script. So rigorously was he schooled that he came to regard that thing called "the script" as something sacred and one day refused absolutely to make a change dictated by Sam Mintz, who did the screen play of "Skippy." It was explained that Mintz could change it if he liked. All of which meant nothing to Robert.

"The line isn't in my script, Mr. Taurog," he said. And that was that.

Just as easily as he learned lines, Robert acquired a vocabulary of movie terms. Jackie "Skippy" Cooper on one occasion had difficulty in reciting an unusually long speech, which ran into some thousand words. Robert had to say only four words, "Oh, I don't know."

Three times they went through the difficult business that might have stumped older troupers and three times Jackie Cooper made a slight mistake. Robert was rather annoyed.

"What's the matter with you?" he in-

quired impatiently, "I'm up on my part."

Some days later it was Robert's turn to make mistakes. He couldn't seem to get anything right. Finally Taurog spoke rather sternly.

"Robert," he ordered, "kindly keep your mind on your lines."

The boy was unfazed. "And what about my acting?" he questioned.

Most of the things the youngest Coogan says are put with considerable naiveté. He never is consciously funny. Yet one other time he wisecracked so decisively that they are still wondering if he intended to be satirical.

In a close-up where he was supposed to stand still, he persisted in moving about restlessly. Finally they drew a small circle and demanded he stand within its confines. Robert took his place but not until he delivered himself of a bon mot.

"And they call this a moving picture!"

While Robert takes direction like a veteran, cues are slightly more difficult.

In one sequence, Taurog was explaining Robert's cue. "When you hear George say 'sociological juxtaposition,' you look surprised; then you say your line. Now remember, look surprised."

"I will," replied Robert. "I can hardly say that myself."

When they first started shooting, Taurog



Lillian Bond fell down on the cover charge

tried bribing the boys into doing their best. Robert was the cause of his abandoning the bonus system.

Early in the game Taurog asked Robert if he thought he could do a specific bit of action for a dime.

"For a dollar," came the counter proposal, "I can do anything you want."

Occasionally, however, not even for dollars or doughnuts, could Robert perform as required. On location, one day, the business demanded that Sooky be hit with an over-ripe tomato. You probably remember the scene.

Taurog stood directly behind the camera to throw the tomato and Robert, despite valiant attempts, could not help but wince when he saw the director's arm descend. Such expectancy spoiled the scene and Taurog had to resort to subterfuge. He gave an assistant a second tomato and planted the chap where Robert couldn't see him.

"Now," Taurog called, "we'll take it. Robert, keep your eyes on me and look mad when I hit you."

At the right moment Robert got the tomato. He looked startled, mad and everything else they wanted. Moreover he continued mad after the call of cut. He wouldn't have anything to do with the director, in fact, didn't even speak to him to ask the return of his cap pistol, which had been given to Taurog to hold until the scene was completed.

On the way home on the bus, Robert was still sulking. His father asked him what was the matter.

"Oh, it's Mr. Taurog," the youngster answered. "I never knew he was such a mean man. He double-crosses little

boys."

Then, apparently as an after-thought, "and, besides, he stole my cap pistol."

Robert makes friends with everyone.

The property men and "grips" spent every spare moment whittling geegaws for his amusement. The still photographer was an especial pal—he could make great whistles out of sticks. This ability, added to the habit of allowing Robert to take a portrait of the photographer for every picture the cameraman took of him, solved the problem of stills. What matter if the camera was empty? Robert didn't know it. He cried, "Now me?" just as delightedly after every pose. And he demanded that the still photographer call "cut" after taking the portrait, just as the movie cameramen do.

Robert's success on the screen (if the enthusiastic reviews "Skippy" received are a criterion, Robert is a success) may be attributed to the fact he knows nothing and cares less about the so-called art of acting.

Of Jackie, Robert boasts incessantly to the other boys. It's "my brother this" and "my brother that." Jackie can throw a hat up in the air and catch it on his head. He can bounce a ball under his legs while doing a dance. As far as that goes, he can do almost anything better than anyone else, according to Robert's hero worship of an older brother.

There is only one little matter in which Robert believes he excels. To him, a quite unimportant little matter. As an actor, he's "better'n Jackie."

But he would probably rather do his brother's hat trick. Or bounce a ball while dancing.

Looking Beauty in the Eye

[Continued from page 6]

with good, strong tweezers. Don't do too many at a time. It will make your eyes tired if you do.

Your smartest eye make-up should be saved for evening, when you'll probably be making your eyes do their most fatal work. But during the day, when you are wearing one of those off-the-face hats, a dash of eyeshadow will give you a very chic appearance indeed.

Be careful to get just the right shade. It should match the shadows under the eyes, not the color of your eyes themselves, unless both happen to be the same. Apply the eye-shadow very carefully, and lightly over the upper lids, darkest where the lashes grow, and paling back into the eye-socket. Or, if you are very blonde, you may prefer to use a tiny bit of white vaseline over the lids after powdering. This adds no color, but makes the eyes seem to glisten. Both are good tricks.

Mascara may be either brown or black. Be governed in your choice by the shade of your eyes and the color of the gown you are wearing. Don't get your lashes too black, when you are wearing light things. Some girls like to wear blue mascara. This is just as artificial looking as very dark

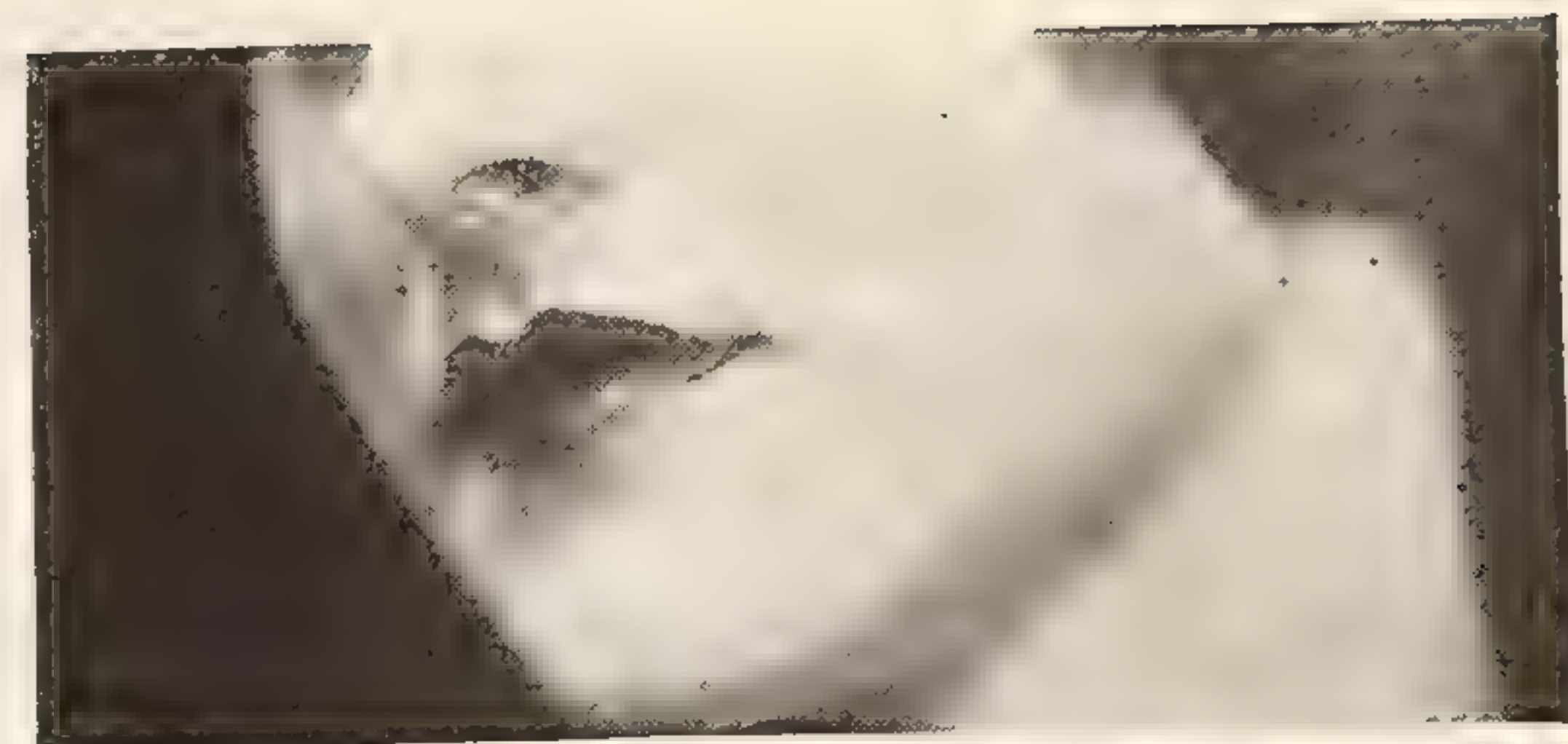
red polish on your finger nails and just as effective if you are one of those exotic girls who can get away with such things. Be very, very cautious about making up the brows. To draw a hard black line through them is to give your face a hard artificial look. And of course, you know enough to make up your eyes after all your other make-up is finished, particularly all the powdering.

Some people advise eye-exercises. On the whole, I don't believe you'll need them. A good rest is the best eye-cure. But if your eyes are over tired and you haven't time for a nap, I know this exercise will help you.

Hold your head erect. Look as far right as possible without moving your head, then as far left. Now describe a complete circle with your eyes, again without moving the head. Count ten and repeat, count another ten, repeat.

Finally, there's that simple little trick to be practised while dressing for dinner or the heavy date. Dip cotton pads into cool witch hazel and apply over the eyes as compresses. Lie still in a dark room for ten or more minutes.

That, I assure you, will make your eyes look beautiful.



**UGLY
HAIRS**
can never
grow again

A Written Guarantee
assures permanent re-
moval of unwanted hair



THOUSANDS of women both here and abroad now know the joy of an alluringly smooth and beautiful skin, forever free from the regrowth of ugly unfeminine hair. The Koremlu Cream Method—based on the discovery of a noted French scientist—removes the hair for all time.

Koremlu is a delightfully fragrant quick-drying cream, applied to the skin and left on all night. The Koremlu Cream Method may be used with positive effectiveness on the face, legs, arms, and underarm.

The Koremlu Cream Method is not to be confused with temporary correctives, nor is it to be confused with any other method. The Koremlu Method gives permanent results. It removes the hairs by weakening the follicles that hold the hairs in the roots, so that they are most easily lifted out. A number of applications definitely destroys the growth of hair. The Koremlu Cream Method, used regularly for a definite period as directed, is guaranteed by a signed, money-back guarantee to achieve the permanent results you have always hoped for—the complete and lasting removal of superfluous hair.

Rejoice that you can now be forever rid of all unwanted hair. Send the coupon today for our booklet containing full details of The Koremlu Cream Method.

Koremlu Cream is for sale at leading department stores (ask them for booklet). If you find that you cannot get Koremlu Cream in your locality, you may order direct from us.

KOREMLU INC., 11 W 42nd St., New York

KOREMLU
CREAM METHOD
of permanent
hair removal

KOREMLU Inc., 11 West 42nd St.
New York, N. Y.

Kindly send me booklet (in plain envelope) giving full information about Koremlu Cream for the guaranteed removal of superfluous hair.

Name _____

Address _____

H-9

\$\$ Photoplay Ideas \$\$

For Silent and Talking Pictures

Accepted in any form for revision, criticism,
Copyright and submission to studios

Not a school—no courses or books to sell. You may be just as capable of writing acceptable stories as thousands of successful writers. Original plots and ideas are what is wanted. Plots accepted in any form. Send for free booklet giving full details.

UNIVERSAL SCENARIO COMPANY

(Established 1917)

504 Meyer Bldg., Western and Sierra Vista
Hollywood, California

Beautiful Complexion In 15 DAYS



Clear your complexion of pimples, blackheads, whiteheads, red spots, enlarged pores, oily skin and other blemishes. I can give you a complexion soft, rosy, clear, velvety beyond your fondest dream. And I do it in a few days. My method is so different. No cosmetics, lotions, salves, soaps, ointments, plasters, bandages, masks, vapor sprays, massage, rollers or other implements. No diet, no fasting. Nothing to take. Cannot injure the most delicate skin. Send for my Free Booklet. You're not obligated. Send no money. Get the facts. **DOROTHY RAY** 646 N. Michigan Blvd. Dept. 3461, Chicago

BEST WAY TO A MAN'S HEART

99 out of 100 are loved. Why not you? A photograph can be the best Ambassador if it can be seen as detailed in the dark, and made with the most luminous product in the world. Just mail Photo, negative or snapshot and within a few days, your post-man will deliver you **YOUR OWN LUMINOUS PHOTO.** Guaranteed same as Original with it untouched. Your money back if not satisfied. Money order \$1.00, C.O.D. \$1.00 plus postage. Free sample on demand. **A. J. GROSZ, 255 W. 68th, New York City, N. Y.**

The "SMOOTH"

Ladies

They possess a quality as indescribable and irresistible as the bouquet of a wine—

They have a shining, beautiful smoothness—

Read about the new screen girls who have this modern quality of

"Smooth" Ladies

in

SILVER SCREEN

for

October,
10 Cents

A Nine to Five Siren

[Continued from page 26]

(they keep a record of the games each wins and loses) and is a source of numerous practical jokes among their friends.

Croquet is also an obsession. She has a croquet court at her home, and, no matter how tired she is, she will always accept a challenge to a game.

She doesn't care particularly for the "siren" rôles that she usually plays on the screen but prefers even a "heavy" part to more sympathetic ones that do not give her a chance to express herself.

Her idea is that "it is the parents who should be made to eat the spinach—not the children." She pays little attention to her figure because she doesn't have to. She watches what she eats and her food is always what a normal person should have. She "has never gone on a rigid diet and never will."

She gives the impression of being very tall—even when sitting down—although she is only five feet one and a half. She dresses to accentuate the quality of height and chooses colors with the same purpose. Even in a bathing suit, however, she looks at least three inches above her real height.

Pastel shades appeal to her in everything except evening gowns and she prefers black or blue in them. Black she particularly likes because it is such a perfect contrast for her blondness.

She likes sport clothes better than others—and also likes California because it is a perfect place to wear them.

Her birthplace was Pittsburgh, Pennsylvania, and she spent practically all her life there, until she came to California; but she refuses to go back east now for more than a two weeks' visit.

A sense of humor is, to her, the most valuable characteristic of one's personality, and she has a very keen one herself. "Perhaps even more than a sense of humor," she says, "is the ability to laugh at one's self. Those who cannot do that are rarely successes."

An open fireplace she thinks ideal, especially when she is "low." She spends a great deal of her leisure time curled up in a huge chair before the fire. Sometimes when she is reading she finds herself so intent on watching the flames that she has forgotten the book she has in her hand.

"Going out" doesn't appeal a great deal to her and she prefers a good game of backgammon or bridge to the average party.

She is quite frankly mad about her director husband and, although she is calm in her affection (at least publicly), sincere admiration is quite evident.

She loves chocolates, partly because they make her think of an incident that occurred while she was still in school and which, incidentally, was the beginning of her stage and screen career.

She had gone, with two other girls, to a football game near her home. After the game the group decided to go on to New York City—for what reason none of them quite knew—except "to look at some clothes."

She paints a very amusing picture of the three girls sitting in the middle of the bed of a New York hotel, eating chocolates, smoking cigarettes, and imagining that

they were all the devils in the world while their irate and frantic parents were sending telegrams and dragging rivers for their bodies.

They were finally found, or rather located, but after much cajoling their parents allowed them to remain in New York for a week.

The adventure turned out to be something of a shopping tour, and it was while they were visiting the smart shops that Natalie won her first part.

While trying on hats one afternoon her striking blonde beauty attracted the attention of the owner, and thinking that he had a stage star in his shop, he engaged her in conversation.

In the conversation he gave her a letter of introduction to a friend of his who was a producer.

More as a lark than anything else, she took the card that he offered her to the producer and was immediately offered a job in, of all things, "Abie's Irish Rose."

She accepted—knowing that her act would call down the wrath of God on her head from her mother—but she was bored with Pittsburgh society—and besides she "could quit and go home whenever she wanted to."

Her surmise as to the way her mother would receive her act was correct—more than correct—for she (her mother) established a record of the things that can be said in a ten-word telegram. Miss Moorhead was very promptly ordered to come home—or—"never darken my doorstep again."

That was too much for Natalie's pride—she had to stay then. Two weeks later she was walking across the stage twice daily in "Abie's Irish Rose" for the magnificent sum of twenty-five dollars a week.

Things happened fast and furiously for the next three years—things that were not all the ease and luxury that her family would have given her. "It wasn't so pleasant—living on twenty-five dollars, and less, a week after I had been used to having everything that I wanted—but I had a lot of pride, and I guess I wouldn't trade that experience for anything now. If I had it all to do over again, I wouldn't hesitate a moment."

She still loves the theatre—the smell of grease paint—although she wouldn't exchange the old place on the stage for the present one in the talkies.

She still has the first make-up box that she ever owned, and sometimes, when she is feeling blue and depressed, she gets out the old box. "Then I have a good cry and feel loads better," she says.

She smokes "Spud" cigarettes and won't use a holder.

Turquoise blue, beside being her favorite color, is also her omen of good luck. She never appears without a touch of it somewhere in her ensemble.

She hates being awakened from a sound sleep—and thinks that rain is good for the complexion.

Swimming is her favorite sport—and she adores "Scotty" dogs.

All in all, Natalie Moorhead is a pretty grand person—ask Alan Crosland.

Lovelorn

[Continued from page 18]

background. Any other woman would have stood convicted of conceit. Not Pola. Her egotism is refreshingly naïve. When she is talking about her beauty, her ability and her charm, she speaks in such an impersonal manner that you feel as if she is discussing a third party. She simply knows that she is good and she takes it for granted that everyone else knows it.

After all, it would take a remarkable girl to do all the things that Pola has done. From a bleak beginning in Poland, she climbed to a position of power on the stage in Warsaw. She was acclaimed as an artiste and star, with her name in lights, at sixteen. She fluttered over Europe, leaving a trail of broken hearts in her wake. She established a Salon in Paris and became the idol of the continental world of art and letters. Then UFA signed her to a contract and she became the film sensation of the hour when "Passion" was released.

During the war, she met Count Domb-sky under dramatic circumstances and married him. But she did not love him. It was his position and title that drew her to him. Too, he interfered with her career, so the marriage was doomed from the beginning.

There have always been men in love with Pola, but only three have really counted with her. And all of these have been snatched from her arms by death. Small wonder that she is a fatalist!

Before fame came to her, she fell in love with a young artist in the Latin Quarter of Paris. They dreamed dreams together. They suffered the direst poverty together. And they were happy. Divinely so. Then, he contracted tuberculosis and died in her arms. Pola has never gotten over the shock of it. Today, her face shadows when she talks of him.

Valentino was her second and probably her greatest love. He, too, sickened and died when their romance was at the peak.

And now, it has happened again. For the third time, death has taken a lover from her. And Pola, mindful of the ugly publicity that resulted when she let the world know of her grief at Valentino's death, is keeping her sorrow to herself. Only a few of her intimate friends know of the circumstances.

She hadn't intended to tell me, at first. She talked in circles for several minutes. It was good to be back. Of course, she had known all along that she could come back whenever she wished. But she hadn't wished. She had been on the stage. She had been ill. And unhappy.

I remembered and spoke of that last time when I had found her unhappy.

She curled up in a corner of the divan. "I have been in love again," she confessed.

I felt it coming. There was that same appealing, tragic look in her eyes.

"First loves are great. We never get over them. But that doesn't keep us from loving again. I have loved only three men in my whole life. And all three of them died too soon."

A sad little pause ensues. I say nothing. The banjo clock on the wall ticks too loudly. And the surf booms on the shore beneath the window.

"What about Serge?" I venture and my question seems to hang suspended for an instant.

"Oh, Serge!" She turns over her hand in a gesture of indifference, "I married him only because of a certain physical appeal and because I was lonely. He offered me consolation when I was grieving for Rudy. I did not love him. I have already forgotten him."

"You mentioned three loves," I prompt her.

A spasm of pain contracts her face for an instant.

"I cannot tell you his name. You probably know who he is," she says after an interminable pause. "I have promised myself not to talk about him. He was killed on the fifth of May, while trying to make an airplane record on a London-to-Africa flight."

She leans forward, cupping her face in her hands. Her little body tense.

"I am fated to be unhappy in love. I know it. Each time that I meet someone whom I truly love, something happens. It isn't that men do not love me. I could have any man in the world right here at my feet." She points to the floor with a queenly gesture. You can picture them groveling at her feet for her favor. "But I don't want them. I have no interest in them, now. Perhaps, if I could have had children, I would have been happy like other women. But even that was denied me. I shall not love again, for it brings me only pain and loneliness in the end."

"I am going to work, work, work. I am going to do vampish women of intellect. I am going to vamp with my mind as well as my body. I am exotic and I am going to play exotic rôles, but I am not going to be like Dietrich or Garbo or anyone else. I am going to be myself."

The "new" Pola Negri is no different from the "old" Pola.

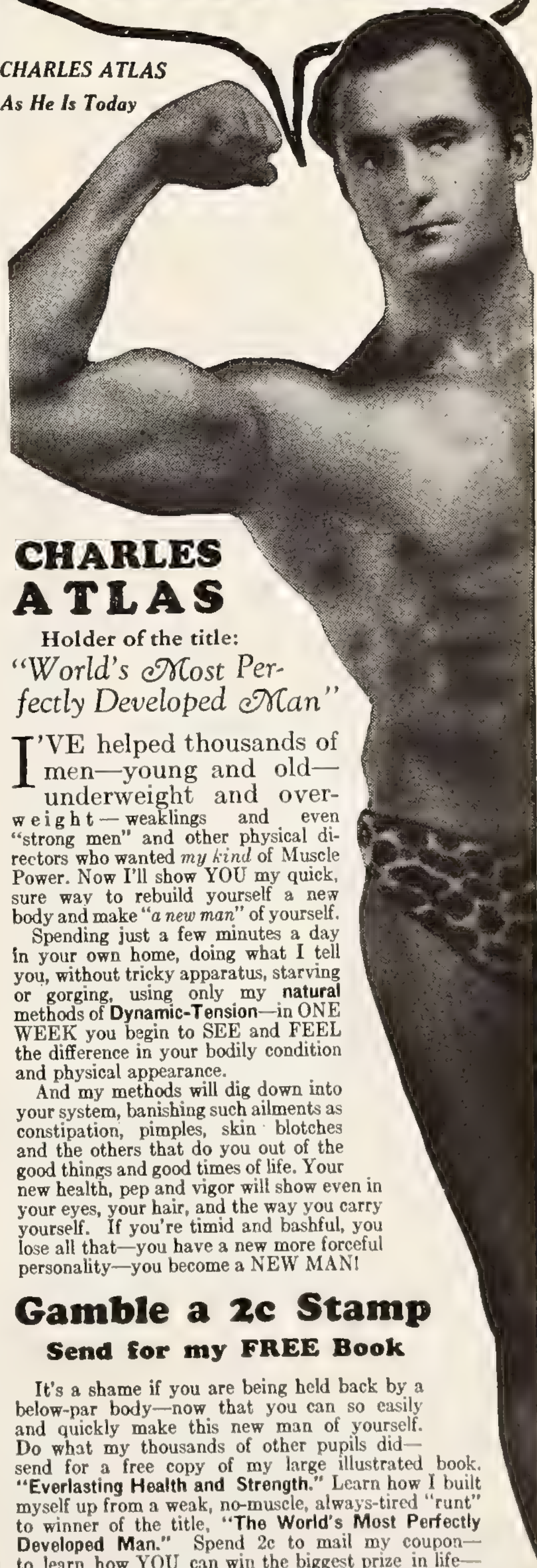
But maybe that's just as well. Pola is Pola—and her emotional storms are more than half her charm.

You get PROOF
the first 7 Days

I can make
YOU
a NEW MAN

CHARLES ATLAS

As He Is Today



**CHARLES
ATLAS**

Holder of the title:

"World's Most Perfectly Developed Man"

I'VE helped thousands of men—young and old—underweight and overweight—weaklings and even "strong men" and other physical directors who wanted my kind of Muscle Power. Now I'll show YOU my quick, sure way to rebuild yourself a new body and make "a new man" of yourself.

Spending just a few minutes a day in your own home, doing what I tell you, without tricky apparatus, starving or gorging, using only my natural methods of Dynamic-Tension—in ONE WEEK you begin to SEE and FEEL the difference in your bodily condition and physical appearance.

And my methods will dig down into your system, banishing such ailments as constipation, pimples, skin blotches and the others that do you out of the good things and good times of life. Your new health, pep and vigor will show even in your eyes, your hair, and the way you carry yourself. If you're timid and bashful, you lose all that—you have a new more forceful personality—you become a NEW MAN!

Gamble a 2c Stamp

Send for my FREE Book

It's a shame if you are being held back by a below-par body—now that you can so easily and quickly make this new man of yourself. Do what my thousands of other pupils did—send for a free copy of my large illustrated book, "Everlasting Health and Strength." Learn how I built myself up from a weak, no-muscle, always-tired "runt" to winner of the title, "The World's Most Perfectly Developed Man." Spend 2c to mail my coupon—to learn how YOU can win the biggest prize in life—a handsome, healthy, husky body. Address CHARLES ATLAS Dept. 65-J, 133 East 23rd Street, New York City.

CHARLES ATLAS, Dept. 65-J
133 East 23rd Street, New York City.

I want proof that Dynamic-Tension will make a New Man of me—give me a healthy, husky body and big muscle development. Send free book, "Everlasting Health and Strength."

Name.....

Address.....

City and State.....

Please print or write plainly.

She's the First Tragedienne of the Screen— —

She has the most important rôle in recent pictures— —

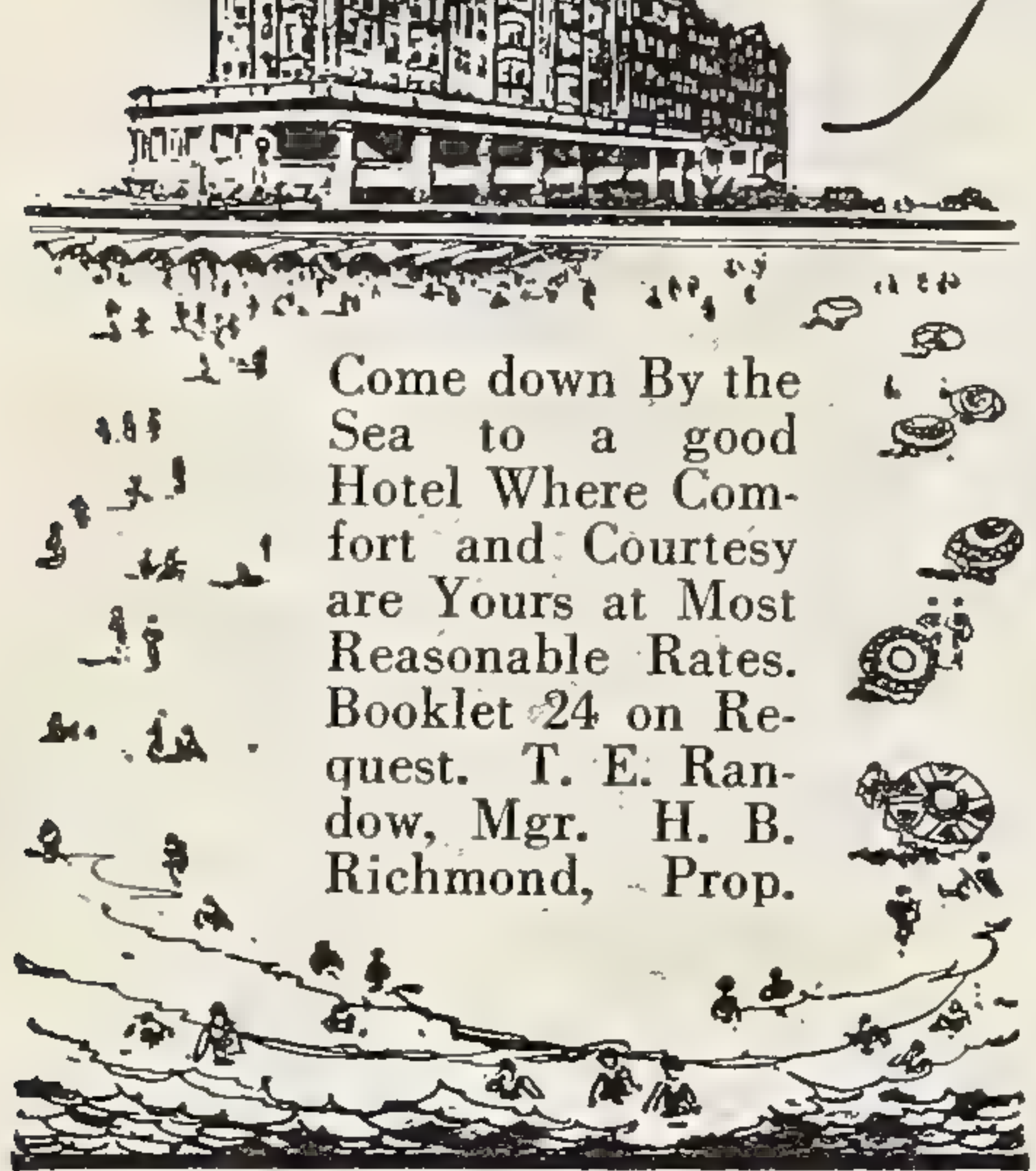
Her portrait has been painted for the SILVER SCREEN
cover— —

Read the intimate interview with Sylvia Sidney in October

SILVER SCREEN—10c

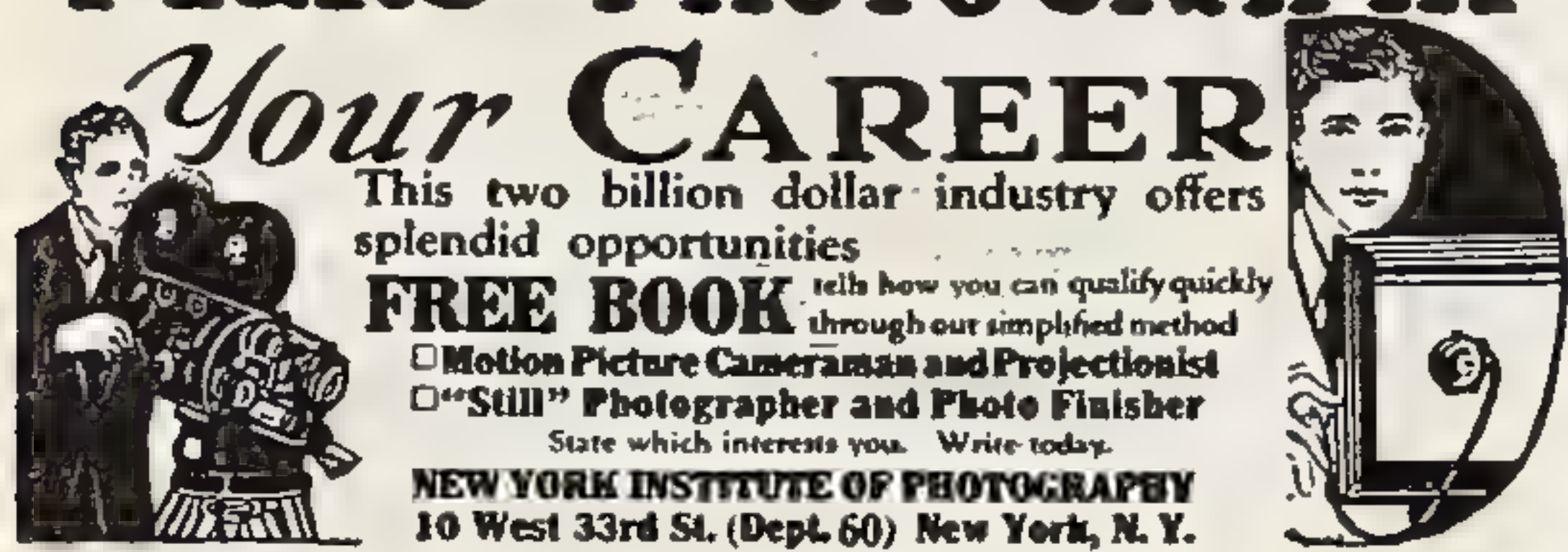
THE Hotel STRAND

Atlantic City
PENNA. AVE.
AT
BOARDWALK



Come down By the Sea to a good Hotel Where Comfort and Courtesy are Yours at Most Reasonable Rates. Booklet 24 on Request. T. E. Randow, Mgr. H. B. Richmond, Prop.

Make PHOTOGRAPHY Your CAREER



This two billion dollar industry offers splendid opportunities
FREE BOOK tells how you can qualify quickly through our simplified method
□ Motion Picture Cameraman and Projectionist
□ "Still" Photographer and Photo Finisher
State which interests you. Write today.
NEW YORK INSTITUTE OF PHOTOGRAPHY
10 West 33rd St. (Dept. 60) New York, N. Y.

PERSONAL STATIONERY

• Made "Just for You!"

Your name and address neatly printed in dark blue on 200 sheets and 100 envelopes of clear white bond paper. 3 letter monogram if you prefer. An ideal gift with your friend's name. Promptness and satisfaction guaranteed. (\$1.10 west of Mississippi River and outside U. S.)

Signet Stationery Co., S C Binghamton, N. Y.

\$-ALWAYS HAVE LUCK!-\$



Unlucky in Money Games, Love or Business? You should carry a pair of genuine **MYSTIC BRAHMA RED LIVE HIGHLY MAGNETIC LODESTONES**. Rare, Amazing, Compelling, Attractive these **LIVE LODESTONES** are carried by Occult Oriental people as a **POWERFUL LUCKY**

CHARM, one to prevent Bad Luck, Evil and Misfortune, and the other to attract much Good Luck, Love, Happiness and Prosperity. Special only \$1.97 for the two. With valuable instructions **FREE**. Pay postman \$1.97 and 15c postage on delivery. Satisfaction or money refunded. You can be **LUCKY!** Order yours **TODAY!**

Dept. 739, P. S. BUREAU, General P. O. Box 72, BROOKLYN, N. Y.
NOTICE: We absolutely **GUARANTEE** these genuine Mystic Brahma Lodestones are **ALIVE!** Just what you want, for they are the **REAL THING**. **POWERFUL, HIGHLY MAGNETIC! GET YOURS NOW!!**

DEAFNESS IS MISERY



Many people with defective hearing and Head Noises enjoy conversation, go to Theatre and Church because they use Leonard Invisible Ear Drums which resemble Tiny Megaphones fitting in the Ear entirely out of sight. No wires, batteries or head piece. They are inexpensive. Write for booklet and sworn statement of the inventor who was himself deaf.



A. O. LEONARD, Inc., Suite 985, 70 5th Ave., New York

YOUTH



HOW TO IMPROVE YOUR FORM, appearance, health and complexion. A sure and practical method, fully illustrated, practised by stage and screen artists, beauty contestants.

\$1 postpaid. Write

YOUTH, Box 161, San Diego, California

He's Got His Own Number

[Continued from page 38]

He, too, talked of concentration, perseverance and hard work! Just like an ordinary business man!

"Don't you take your work too seriously?" I asked.

"I'm paid to do that."

"But can't people be successful and still not take their work seriously?"

"No, you've got to concentrate to be a success. If an actor forgets his wardrobe, arrives late on the set, or does anything else that holds up production, he won't last long."

"I have no illusions about the picture business. I know that acting is devilishly hard work without any glamour to it. You work under hot lights, and at 9 A.M. you put on evening clothes and pretend it's three o'clock in the morning."

"I have no illusions about press agent stories either. I know most of us are not half as interesting as our press agent stories make us out to be."

"Well, if you feel that way about it all, why have you stuck for fifteen years?" I asked.

Barthelmess smiled his slow crooked smile.

"I'm in this business to make money," he confessed. "I know that most men think that putting on grease-paint and mugging for the camera is anything but a he-man's job. But as long as in my own heart, I know what I am and why I'm doing it, it doesn't matter what others think."

"I have no illusions about acting. When I'm making a picture in which I don't believe, I'm miserable."

"I was wretched, for instance, when I was making an asinine picture called 'The Drop Kick.' It was a college football story. Now football is always interesting when it's real but never in a picture. The director had never been to college and didn't know anything about it. And I hate to tell you how many years it is since I've played football. You can imagine how I felt about it."

"I wasn't very happy either when I was making a picture called 'Drag.' The critics liked it. I didn't. Any juvenile could have walked through that part as well as I. I like an exacting role."

"I'm much more interested in the inception of pictures than in acting in them. I always have my fingers in the pie."

"If I could make as much money as a producer as I do by donning the grease paint, I'd give up acting. Some day I hope to go into production actively, when I can afford it."

"Would you give up acting definitely in that case?" I asked.

"Yes, I would. Of all the people who have tried to combine producing and acting, only Charlie Chaplin and Harold Lloyd have succeeded."

"I'd hate to produce from an office, like Adolph Zukor. I'd like to produce actively, to be right on the battlefield, like Howard Hughes."

"Is all this a definite plan?" I asked.

"No, if I had given up acting, I'd form a plan. Now it's just an urge. But I expect to do it, if I don't get lazy about it."

And I don't expect to get lazy about it. I might get lazy about acting, because lots of the time I don't like it. But not about this, because I'd enjoy it."

Dick Barthelmess possesses a remarkable faculty for self-analysis. Talking to him, feeling the impact of his logic is like getting under an iccold shower. For honesty and sincerity such as his give you the same stimulating sensation that ice-cold water does when you don't quite expect it. You don't expect it of an actor. Dick Barthelmess is not only honest with interviewers; he's honest with himself.

He knows what he wants and he makes up his mind as to what's the best way to get it. He reeks with intelligence.

I think that underneath that intelligence there is a strong emotional quality. You can read it in his eyes, dark brown, bottomless, which mirror his own soul and search yours through and through.

If he were to allow emotions to dominate his life, he might wreck it. But he never will.

He knows what he wants and he knows the price he must pay. He pays it and never repents it. He is not a rebel. He is not bitter. He's just a square-shooter.

And this is the way he analyzes himself:

"I'm not a lazy person but I love to loaf. I like to lie on the beach, to swim, to lie under gorgeous palm trees, to view the world idly from the deck of a boat."

"I would have made a grand beach-comber."

"I like hard play, hard work and hard rest."

"I'd prefer peaceful to exciting surroundings as a steady diet. And by peaceful surroundings I mean places where trees grow, and there is rest and quiet."

"Last year my wife and I spent two glorious months with the Clive Brooks in Vancouver, Canada. We rested. The year before I went to Havana and played. But idleness is fun for a longer period than play and excitement."

People often accuse Barthelmess of taking himself too seriously. But mostly they're people who haven't seen him at play. He takes his work seriously, of course. But that's a different matter.

His favorite hobby is boating. He also likes fishing, swimming and tennis.

A press story says that he likes hunting but dislikes fishing. He says that shows how much reliance you can put in a press story.

He was very much hurt by one story that was printed saying that when he got back to Hollywood after a short trip to New York he and his daughter were going to appear together in a picture. She is eight years old.

"What sort of a person must they think I am to do a thing like that?" he asks.

He is not bitter about it—just hurt. He knows that this sort of thing is part of the price he must pay.

"Knowing what you do about acting, would you be willing to see a son or daughter of yours follow it?" I ask.

"Yes, if they were a success at it. You can't deny success, no matter what calling

it's in.

"I'm not very tolerant of people who aren't successes. No matter what occupation you're in, you ought to be grand in it. If you're a street cleaner, you ought to be a good one."

In a sense, it is an accident that Dick Barthelmess is an actor. If he had picked out any other calling, he would have been a success at it. He gets out of life exactly what he wants because he goes after it so intelligently. He wanted success.

His mother, Caroline Harris, was an actress on the speaking stage. When Nazimova first came to America, she taught her to speak English.

After Barthelmess graduated from Trinity College, Nazimova offered him a chance to play in the screen picture, "War Brides." That was his first screen role. He forged ahead steadily. Came "Tol'-able David" and stardom.

Dick's charm is expressed in his strange dark eyes and in his slow crooked smile. He only smiles at intervals. You wait for his smile. It seems to touch something in you. A note of sympathy. A chord of sadness. It is almost as though Barthelmess had learned to smile after unhappiness. It is almost, like his way of letting his intellect decide life for him, a protection. A protection from what might happen if one were ruled by emotion.

You probably know the little there is to know about his private life. That he was married to Mary Hay, that they had a daughter, and the marriage was unhappy.

That he is now happily married to Jessica Haines Sargeant.

You've heard that his best friends are William Powell and Ronald Colman.

"We're very good friends," he says, "though to read newspapers you'd think we saw each other all the time and never went out with anyone else. I have lots of other friends, and see a lot of Clive Brook, Ernest Torrence, Corinne Griffith and Walter Morosco, Gene Markey, Gloria Swanson, Helen Hayes and Charles MacArthur.

"I think friendship depends a lot on where and how you meet a person. If you meet them under trying circumstances, you're not likely to try to get very close to them. But if you meet them under amusing, stimulating circumstances, it boosts the friendship along.

"Bill Powell and I met together when we were on the boat to Havana to play together in 'The Bright Shawl.'

"I met Ronnie Colman in New York, but didn't really get to know him until we were both out together in Hollywood.

"Powell, Colman and I have the same interests but different temperaments. Ronald is staid and quiet. I move somewhat faster. William Powell moves fastest of all."

A swell guy, Richard Barthelmess. The most sincere and least actory actor I ever met.

He can size himself up honestly. You can believe what he says. He's got his own number. And it's a pretty grand number, too.

VOICE

**NOW! you can have
The VOICE you want!**



100% Improvement Guaranteed

We build, strengthen the vocal organ—not with singing lessons—but by fundamentally sound and scientifically correct silent exercises . . . and absolutely guarantee to improve any singing or speaking voice at least 100% . . . Write for wonderful voice book—sent free. Learn WHY you can now have the voice you want. No literature sent to anyone under 17 years unless signed by parent.

No matter how hopeless
your case may seem—send
at once for free Voice Book.

Perfect Voice Institute, Studio 70-96
308 No. Michigan Ave., Chicago

Mail Coupon for Free Voice Book

Perfect Voice Institute, Studio 70-96
308 No. Michigan Ave., Chicago

Please send me FREE and without obligation, Prof. Feuchtinger's new book, "Physical Voice Culture." I have checked subject in which I am most interested.

☐ Weak Voice ☐ Singing ☐ Stammering ☐ Speaking

Name

Address

City

State

Age



"When do we have the party of the first part and the party of the second part?" asks Jackie "Skippy" Cooper as he shows his MGM contract to Wally Beery

Kay Francis and Paul Lukas in "The Vice Squad" spreading their insidious influence



The Final Thing

LARGEST

This is the superlative that is the goal of all human striving. It is the reward of the ambitious and when it is a statement of fact, it is not boastful. So let us modestly proclaim—SILVER SCREEN has the LARGEST newsstand circulation of any screen magazine. We nod to the Empire State building with its head lost in the clouds, another *Largest*, and in behalf of the writers, correspondents and associates we take the bow which they have earned. We expect any moment a dirigible will come up and anchor to us.

THE INFLUENCE OF THE MOVIES

Much is said about the screen's influence and after enjoying "The Vice Squad" we hope it is all true. In this story a man of honor lives according to the code of a gentleman and protects the innocent with no thought of himself. Now when some small boy refuses to tattle on a playmate, declines to lie to save himself and holds his honor proudly, let the screen be given the credit.

WHAT IS YOUR OPINION?

After the press agent's adjectives have bogged down, after the photographs, portraits and publicity stills are forgotten, then comes the crucial test which makes or breaks them all, and we mean *all*. No one can survive if the public rejects him, and just as truly if the public (you and you, too,) says O. K., there is nothing anyone can do to set the decision aside. The big salary, the beach house, the special sets and the finest of directors and stories, these are but the well earned deserts.

Recently Janet Gaynor made "Daddy Long Legs" and now your opinion of her performance "lies before me as I write." You, the Grand Jury, have rendered your verdict and no pull or influence, no press agent or ballyhoo can change or alter it.

Janet Gaynor right now is as good as the best in the world.

Portland, Ore., June 29.
Broadway (Fox) (2,000; 25-50).
Held for third week and looks good for \$7,000. Second week got \$0,000, and first week \$12,500, fine.

Seattle, June 29.
Fifth Ave. (Fox) (2,400; 25-35-50).
"Free Soul" (M-G). Big \$18,000 in sight. Last week, second week of "Daddy Long Legs" (FN) satisfactory on \$10,000.

Minneapolis, June 29.
The Knights Templar conclave last week was a bust as far as the show houses were concerned. Minnesota was the only theatre to prosper with "Daddy Long Legs" earning the credit.

This aptly might be called Kay Francis week. Miss Francis is being featured at no less than three loop first runs. She is not a strong draw here.

Estimates for This Week

Minnesota (Publix) (4,200; 75)—"Vice Squad" (Par) and Publix unit. Not received too well and Paul Lukas, its star, no magnet here; cool temperature theatre's best asset this week; present indications point to around \$20,000. Last week "Daddy Long Legs" (Fox) close to \$35,000.

Kansas City, June 29.
Loew's Midland (4,000; 25-50)—"Just a Gigolo" (MG). Not impressive at \$14,000 pace. Last week "Daddy Long Legs" (Fox) pretty good \$19,600.

Philadelphia, June 29.
Fox (3,000; 35-50-75)—"Daddy Long Legs" (Fox) and stage show. Still a winner, with \$28,000 expected this week. Normal drop from \$36,000 on first week; picture will close on Thursday (2).

Indianapolis, June 29.
(Drawing Population, 450,000)
All flicker houses going great guns on publicity to draw during the hottest June in local history. Bright light last week was the closing of "Daddy Long Legs" at the Apollo after three weeks. Pull on third was extremely good around \$6,000.

Montreal, June 29.
Palace (FP) (2,700; 75) "Lawyer's Secret" (Par). Meller may get by for possible \$10,000. Last week "Daddy Long Legs" (Fox) headed everything in town with \$13,000.

Newark, June 29.
Terminal (Fox) (1,900; 25-50)—"Daddy Long Legs" (Fox). On third week ought to get a profitable \$5,000. Last week a good \$7,800; fourth week is a possibility.

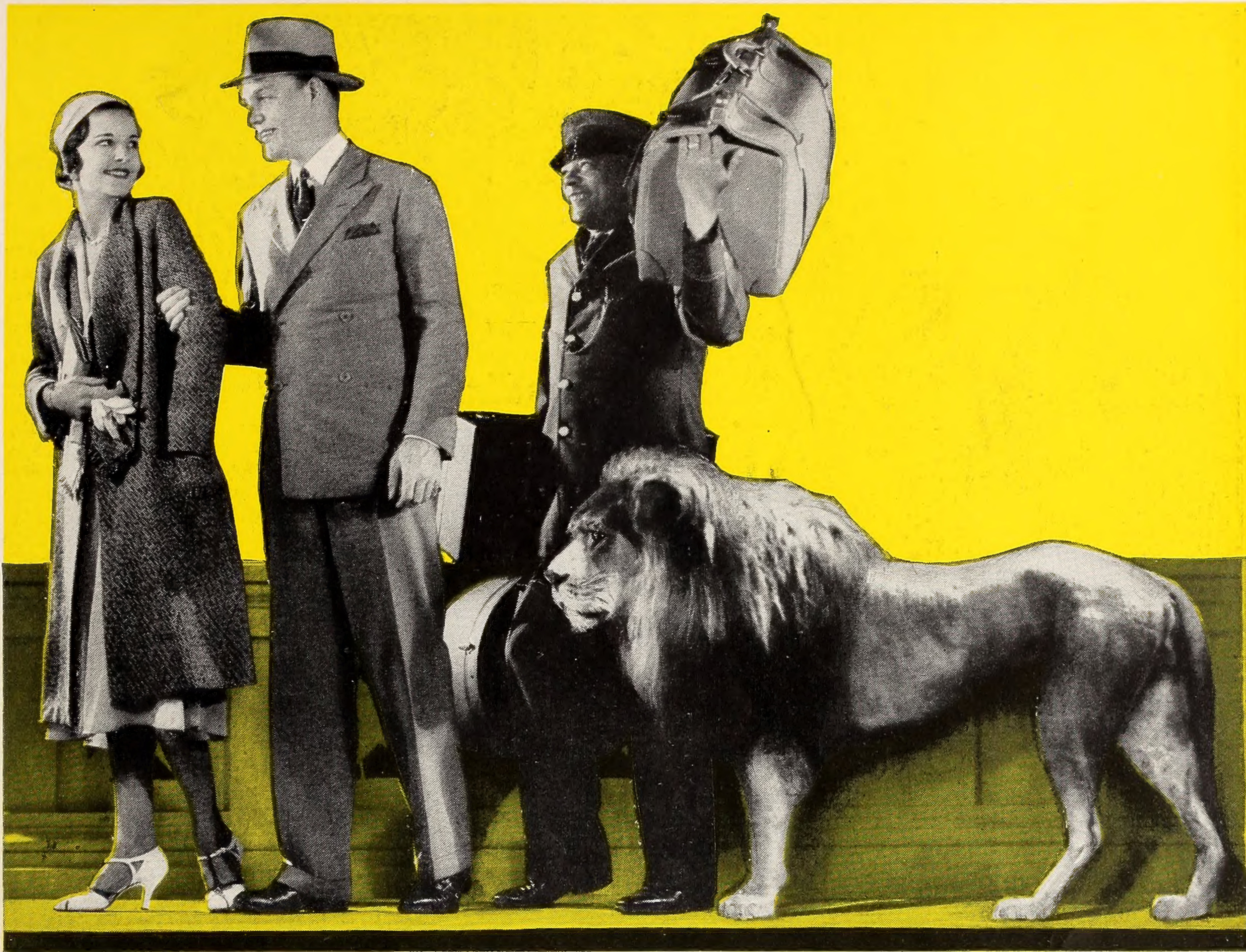
Cincinnati, June 29.
Palace (RKO) (3,700; 30-50)—"Daddy Long Legs" (Fox). Janet Gaynor for strong \$18,500. Last week "Lawyer's Secret" (Par) nice enough on \$12,000.

Boston, June 29.
Fenway (1,360; 30-60)—"Daddy Long Legs" (Fox). Should go to \$5,200. Last week "Vice Squad" (Par) fair on \$4,200.

Brooklyn, June 29.
Fox—"Goldie" (Fox) (4,000; 25-50). Called a world premiere but didn't mean much; maybe \$25,000. Last week "Daddy Long Legs" (Fox), second week, \$32,000, very good.

Clippings from Variety, the showman's paper that "tells all"

The Editor



TAKE A LION WITH YOU ON YOUR VACATION!

WANT to make sure of a roaring good time this summer? Looking for thrills, adventure, romance, fun? Remember Leo, the M-G-M lion! Look him up wherever you may be—at seashore or camp, at home or abroad—you're seldom more than a few miles away from a theatre where the world's greatest motion pictures are being shown! Drop in to see Leo. He'll be delighted to introduce you to the greatest stars on the screen today—acting for you in pictures that represent the world's best entertainment.

More stars than there are in heaven

A Few M-G-M Hits Coming Soon!

Joan **CRAWFORD**
in "This Modern Age"

Greta **GARBO**
in "Susan Lenox, Her Fall
and Rise"

John **GILBERT**
in "Cheri Bibi"

Buster **KEATON**
in "The Sidewalks of New York"

Marie **DRESSLER**
and Polly **MORAN** in "Politics"
the funniest picture you ever saw
and many, many others!



METRO-GOLDWYN-MAYER

TASTE SENSATION OF A NATION

Cool...

as a Woodland Pool

Pep-O-mint Life Savers...refreshing . . . pure, 'holesome rings of sweetness . . . with the flavor of fresh mint . . . quieting to the nerves . . . soothing to the throat . . . the cooling enjoyment of a nation . . . aids digestion . . . after eating . . . sweetens breath . . . after smoking.

You'll find real contentment in other flavors of Life Savers, too... Wint-O-green, Cl-O-ve, Lic-O-rice, Cinn-O-mon, Vi-O-let . . . and the delicious Fruit Drops with the Hole... Lemon, Orange, Lime and Grape . . . a foursome popular with millions.



All candy products having the distinctive shape of Life Savers are manufactured by Life Savers, Inc.

THE CUNEO PRESS, INC., CHICAGO AND NEW YORK